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SHERWOOD ANDERSON MEETS EUTERPE

MENCKEN, LIVERIGHT

and KAHN

Conspire to Support a Small Town Band

By Annabel Morris Buchanan

A FEW months ago the country rang with the news that Sherwood Anderson, celebrated novelist, had taken over the editorship of two weekly newspapers, one Democratic, the other Republican, in Marion, Virginia. This meant little to the musical world until Mr. Anderson began championing local causes in true country editor style, and took up the cudgels for the Marion Kiwanis Band, which was struggling to buy new uniforms and instruments.

"Up to date," declared Mr. Anderson, through the Marion Democrat, "we have taken up but one cause, and that is the Marion Band. And we are not doing that out of any altruistic purpose. It's just because we like to hear the band play. We like to see them parade. When a big day comes we like to see them put on their uniforms and come blowing their heads off up Main Street. . . . What we want is to see the band boys have a little money in the treasury. We want band concerts on summer nights. O hearts of gold, who will put up \$5.00 a year over a period of five years to get and keep our band in bang-up financial condition? We are making this appeal not only to Marionites but to all people in the surrounding country who read this paper and who like to come to our town when there is something stirring, or on summer nights to hear the band play." He suggested also that men at a distance who remembered their own bands might chip in, and ended by exhorting his readers to "Join the Glory List."

Birthday Parade for Mencken

Otto H. Kahn of New York promptly joined the Glory List with a \$100 contribution. H. L. Mencken followed with another contribution and a letter stating, "All I ask is that the boys play Die Wacht Am Rhein once a year, preferably on my birthday." (At which Mr. Anderson at once proclaimed a band parade for Menckens' birthday.) When the publisher Horace Liveright sent a donation and a plaintive request for "a little band boy of my own," the Marion citizens, recovering from their surprise, joined in the good work. And the Marion Kiwanis Band steered out with fine spirit, noble blast and new uniforms, entered with zeal on Die Wacht Am Rhein and, training up a little band boy in the way he should Live-right, set themselves written up in all the state papers, and joined the Virginia Federation of Music Clubs.

This was interesting for the Federa-

tion—perhaps Mr. Anderson would champion other musical enterprises. There were prizes to be secured for composers' competitions, Junior contests, choral contests—loving cups to be awarded somehow. Forthwith, to Mr. Anderson.

"Oh, I don't know anything about music."

We sat in his print-shop, which looks across to Mencken Park, which Mr. Anderson has dubbed the unsightly lot containing the scrap tin, old junk and refuse of the town, and which the Woman's Club proposes to turn into Sherwood Forest, or simply Sherwood, for our distinguished citizen.

Antics of Marion Housewives

He leaned back in his chair and looked rather helpless. With his kindly face, his clear, scrutinizing gaze, his flowing bright blue tie and his perennially rumpled locks (which inspire the Marion school boys to tousle each other's hair and shout, "Hello, Sherwood!") he does not look to be the author of books which, as "Buck Fever" chuckingly observes in the Marion Democrat, Marion housewives carry to each other with tongues. He looks more as if he might write good natured Laddie stories—either kind.

"I don't know anything about music," he repeated.

"But, Mr. Anderson, you do so much good championing these other local causes. If you can get the town council to clean up Mencken Park, so trees and shrubs can be planted in it, and to stop cutting down trees along Main Street—and if you can help get us a good local baseball team—and get people all over the United States to subscribe money for little crippled Buella's education—and then, of course, the band—don't you see? Just think what a help you might be to our Virginia Federation. What do you think of your work anyway?" We waited hopefully for some commendation of the Virginia college choral contests, the competition for Virginia Composers, the campaign for State Supervisor of Music in Virginia's public school system, or some other of our enterprises.

"Well, you see," he began cautiously, "I know so little about your work."

"But haven't you read the papers? And the Federation Bulletin?" For Sherwood Anderson is a subscriber and advertiser in good standing in the Virginia Federation Bulletin. "What do you think of our official organ?"

"Oh, deprecatingly, 'I never have



SHERWOOD ANDERSON, AUTHOR AND EMINENT EDITOR OF MARION, VIRGINIA, WHO IS NOT QUITE SURE OF WHAT HE WANTS IN MUSIC

time to read anything. You just write something for me."

Legislature Mourns Nellie

"But they wouldn't be your ideas," we observed brightly. This appeared to sadden him. He frowned and stroked the little gray kitten, successor of his famous Nellie, at whose untimely death the Virginia Legislature is said to have adjourned for a whole day!

We tried another tack, picking up the June Virginia number of Scribner's, with its article by our local townswoman, our governor, and other Virginians. "This article on the Southern darkey songs and ballads of the Southern Appalachians, Mr. Anderson, what do you think of that?" Remembering "ma banjo dog" and its frequent appearance in Dark Laughter, we thought we had struck home.

"Well, you see," doubtfully, "I haven't read Scribner's."

"But perhaps you've heard some of these old mountain ballads around your home at Troutdale?" Troutdale is near Marion, though farther back in the mountains, with primitive music, dulcimer, and mountain ballads on every side.

"I don't know anything about them. I don't know anything about music at all. Music ought to be sincere—just what a person is. I can't talk about something I don't know anything about."

Anderson Dreads High Hat

We gave up. It was evident that Sherwood Anderson, whatever his musical opinions might be, would walk gingerly, if at all, through musical domains. In fact, one might even sus-

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LEIGH HENRY APPRAISES LONDON'S MID-SUMMER MELANGE of MUSIC

LONDON, July 20.—In recent weeks there have been few outstanding personalities in the recital round. Otherwise drama and choralism have been the dominant features.

The recital personality before all has been Jose Iturbi, Spanish pianist, appearing in Aeolian Hall. His playing transcended ordinary musicianship; it was sheerly magical. Here is a personality of the most latent dominating power,—power exercised, not with grandiose gestures or massive coercion of sensational appeal, but with the utmost subtlety of insight, the most perfect finesse of expression. Only in decades does one hear such flawless pianism and even that alone would not achieve the sum of Iturbi's talent.

He is one of the few of whom one can say that he is typically a nationalistic performer; for, no matter what music is his medium, he brings to bear on it interpretive qualities which illumine from a curiously native angle. He expresses in such interpretation, to a supreme degree, the racial subtleties of his Spanish race. His ease is that of the true hidalgo. He is wholly remote from that school of mere performer which so often confounds perspiration with inspiration. His mind moves, as the motion of his hands and fingers, with an innate grace, a grace supple and strong as the gallantry which created and used the courtly rapiers of Toledo steel. Passion he has; but it is the aristocratic, intensive kind. It scorns all over-emphasis.

A Vivid Intelligence

Aloof, exquisitely attuned to the subtlest shades of feeling, Iturbi's emotion is a subtle and delicate thing. His power goes beyond force and achieves through majestic calm. His brilliance is that of vivid intelligence neither requiring nor descending to ostentation. Above all, his subtle sensibility is one which embraces humor, yet which negates the guffaw.

Throughout, indeed, one cannot but perceive in Iturbi the musical expression of all the traits which went to impress the Spanish grandee on the world's imagination, that unique blend of caste, character and culture which still causes us to term our most refinedly learned "dons." If this sketch-impression causes any to suspect cold inhumanity, let them hear Iturbi play, as last week, Bach's capriccio "on the departure of his beloved brother," to comprehend how deeply he apprehends mingled tenderness and humor, the two most humane qualities. His Chopin, though passionate, has also the tender trait. If one preconceives his exquisite poise as incapable of lyric spontaneity, hear him play parts of the Schubert sonata in A major, opus 126. And if one has ever dismissed Schubert as but a songster, listen to Iturbi's interpretation of his broader moods of dignity, dignity without a vestige of pompousness. Even the rhetoric and occasional bombast of Brahms' Variations on a theme by Paganini become sheer poetry translated into these musically Spanish accents.

The Perfect Accent

When Iturbi touches the work of Debussy, therefore, it is natural that the French composer's Iberian sympathies find their perfect interpretive medium. As de Falla once said to me, while talking in his lovely little garden in the Alhambra at Granada, "One could have feared any visit of Debussy

to Spain, because, beforehand, and while he had never glimpsed that country, he had so caught its finer idealism of mood that any tangible imagery afterwards held always a possibility of an anti-climax."

With Iturbi the Spanish inspiration of Debussy's imagination finds the perfect Spanish accent of expression. One could imagine that the gypsy influences so often associated with Spain had endowed Iturbi with the gift of sorcery.

Kreisler's Personality

Personality is also the gift of Kreisler, though here one feels that musicality outrides musicianship. The quality of the program-items does not always equal that of the playing. It was so at the Royal Albert Hall, at moments. True, the aristocratic concerto in A evidenced fastidious taste and feeling, nowhere more so than in the exquisite beauty of the second movement. One could not feel, however, that the comparatively commonplace couple of pieces by Handel, arranged with erudition, but none too much inspiration by Carl Flesch, were worthy companions to the Bach number.

The interest of the Schumann fantasia also, lay more in the fact that it had not been heard since the days of Joachim rather than in its intrinsic value. Not even Kreisler could make much of it anything but dull. The Tartini fugue came more into the grand scheme. It is, above all, music conceived with courtly finesse for the string medium which so greatly constituted the "consorts of courts." It was the countryside, however, not the court, which provided the most personal success of the concert. This was an old German Shepherd's Madrigal, arranged with his customary artistry and sense of delicate charm by Kreisler himself. Where fastidious grace mingles with subtlety in Ravel, Kreisler also found a happy medium for his finest artistry.

A Massive Masque

The most ambitious effort of the week was the choral, dramatized version of the Longfellow-Coleridge Taylor tripart cantata, *Hiawatha* in the Royal

Albert Hall, the first performance of which took place in the presence of Their Majesties the King and Queen.

The unity of a work originally conceived as a three-fold cantata, musically, cannot but suffer if presented by a cast of over 1,000 and with dancers and stage-action. It is the high talent of T. C. Fairbairn to have taken his art of production as far as the creation, from blended elements, of a new production embodying fresh unities. With a fine sense of fitness, instrumental works by Coleridge Taylor, the dead composer, have been interpolated where the exigencies of action demand musical extension, together with skilful paraphrasing of solo themes transferred from the leading singers to the orchestra, such elaboration being mainly the work of the composer's talented young son, who has also contributed a homage to his father's memory in some original additions in the parental vein.

Where the original composition halts in transition from one of the three divisions to another, Indian folksongs, impressively rendered by Os-Ke-Non-Ton, the Mohawk singer, add a picturesque motive to the broad fresco-design. The many very imaginative and often deeply tender dance-movements of Coleridge-Taylor furnish the music for ballet-episodes in which Lydia Lopokova, favorite of London audiences of the Diaghileff Russian Ballet and sister of the famous Russian dancer, leads.

One charmingly effective ballet-episode is that symbolizing the dual blossoming of love and early verdure, this rising to a fine climax as the dancers move out by finely graded movements in the train of Spring. Charming, if one views the dancing out of context; but rather disconcerting if one has entered into the epic Redskin moods of the dramatic theme; for these denizens of Red Indian fastnesses dance with the toe-pointing and pirouettes of the classic Italian ballerina school! Yet, of course, one might object that Botticelli had not made his Venus swim like a Neapolitan gamin or tread a sarabande or coranto like a dame of the Renaissance. The imagery, anyway, is charming, if there is nothing strikingly imaginative about the choreography. A big choreographer,

equal to the best of Fokine, Bolm or Nijinsky, or even the ingenuity of a Massine, would have made a great creation of such episodes, even though a Stravinsky, Borodin or de Falla be lacking in the music.

Bigness of Vision

In the production as a whole, however, there is a marked bigness of vision. Fairbairn I have been glad to number among my friends, through admiration for his producing conceptions, for some ten years past. There is always in all he says and thinks the underlying mysticism of the Celt. He imbues his work with something of the fervor and devotion, something of the eerie sense of elemental symbolism which distinguished the religious zeal and second-sight of his Scots-Gaelic forbears. Aesthetically, his production of *Hiawatha* in its present massive development of the traditionally British masque form—which, significantly, came into being and developed most highly under the Welsh Tudor and Scots Stuart monarchs of Britain—proves him a master of impressive fresco-design. His movement of masses, his sense of continuity of formal outline and movement-line is worthy of the highest traditions, not only of dramatic production—on which they advance in their own especial way—but also of graphic art.

One trusts he will apply his marked imagination to other masque-like productions, especially such as will give fuller scope to his essentially Gaelic nature. What a magnificent thing he could make of so splendid an epic in choric mould as Granville Bantock's *Atalanta in Calydon*; what an impassioned ritual of *The Vanity of Vanities*; what a glowing and vivid pageant *Omar Khayyam* would become in his hands! Or Berlioz again—the *Faust*, which always seems to need the medium of visual drama. Musically, the present production has high merit and moves with a fine verve, though at times the accelerated tempi adopted by Malcolm Sargent, conducting, seem to blur certain delicacies and the more vividly-defined color.

The soloists are to be varied during the fortnight's run of the production. The opening evening presented a galaxy of talent, in which Harold Williams as *Hiawatha*, Flora Woodman as *Minnehaha* and Miriam Licette as *Spring* stood out with marked effect. Another singer with dramatic power was Irene Evans as *Fever*; she was a recent soloist, in appropriate Tudor garb, at the Royal Albert Hall concert of the Royal Welsh Ladies' Choir, when she sang Welsh Tudor lutenist airs. The cast, as a whole excellent, also included Elisabeth Mellor as *Nokomis*; William Boland, *Chibiabos*; Arthur Cox, *Iagoo*; Parry Jones, the *Monk*; Leonard Willmore, *Famine*; and Os-Ke-Non-Ton. The performance was greeted with a long-lasting ovation.

SAN JOSE, CAL., July 16.—The San Jose Chamber of Commerce through the co-operation of local musicians, has formed a preliminary organization of a music branch of the chamber, with W. L. Atkinson, chairman. E. J. Ferguson of the Ferguson Music House, LeRoy V. Brant, director of the local Institute of Music, and Dr. Charles M. Richards, director of the Elk's Orchestra, are among the prominent musicians and teachers joining the organization, and outlining plans for a permanent association.



THADÉE STAVINSKY, LYDIA SOKOLOVA AND SERGE LIFAR IN *LES MATELOTS* RECENTLY PRODUCED BY THE RUSSIAN BALLET IN LONDON

A Premature End to Vienna's Season

Rift Between State and City Brings Two Schubert Festivals

By Dr. Paul Stefan

THIS year the Vienna season has ended prematurely. In the opera the Paris tournee was being prepared, and the première of *Die Aegyptische Helena* had also to be figured on. Ensembles from the Cologne Opera House, under young Eugen Szenkar, and the Paris Opéra Comique were heard. Shortly after the Strauss première, on the first of July, the Opera closed down for the summer. This took place two weeks earlier than usual, because a new lighting system is being installed (at last!). Many complaints have been made about this. After the so-called allgemeine Wiener Festwochen (general Vienna festival weeks), were concluded on the twentieth of June, the big festival of Saengerbunde was prepared for. German singers, from all parts of the German-speaking world are expected to participate.

When these guests arrive here, which will entail a big traffic problem, they will find opera houses closed, the Staatsoper because of the new lighting installation, the Volksoper because of the yearly deficit, which now has become particularly pressing. In the middle of all preparations the house had to close down suddenly.

Outdoor Opera for Tourists

To give the guests of the Sängerbunde festival at least some idea of the Vienna opera, private interests have organized and announced an operatic festival in the open on the so-called Hohe Warte, an athletic field in a Vienna suburb. An orchestra of 200 men has been engaged, and soloists of the Staats- and Volksoper will appear, with a chorus—altogether nearly a thousand persons, under the baton of Robert Heger, the conductor of the Staatsoper. They will perform the *Rienzi* Overture, the first act of *Lohengrin*, and the third act of *Meistersinger*, on seven evenings during the festivities. In the famous Prater, the big garden between the edge of the town and the Danube river, an immense festival hall has been erected, in which there is room for 30,000 singers to concertize and for an audience of 50,000 people. In this hall the tenth anniversary of the Austrian Republic's existence is to be celebrated in November. Such are the preparations for the July festival, which will be reviewed in my next letter.

Festival Weeks in Vienna

The festival weeks in June have grown to be a yearly institution, and their object is to bring foreigners to

Vienna in great masses. Some of the visitors are interested in music, some in the theatre, others in sport or fashion shows; every one of them will find his favorite interest stressed during the festival week. A special drawing card for musicians was the Helen première; there were few further attractions, although every day there was some music going on somewhere. In connection with the festival weeks the city of Vienna organized a few Schubert festival concerts, which caught the spirit of the great composer to perfection, and were very successful. During the Beethoven festival, in 1927, the municipal and federal governments had joined hands in promoting performances; this was not the case this time, with the Schubert Centennial, probably for political reasons. The relations between city and state have not been excessively pleasant for the last year. That is why the city has already held its Schubert festival, whereas the state will celebrate it in November, around the date of Schubert's death.

Schubert For the People

The municipal festival was intended to present Schubert as a composer for the people. That is why the performances were held in the open. In the square in front of the city hall the great symphony in C major was performed by the Philharmonic orchestra under Franz Schalk; on the Josefsplatz of the Burg (Castle), one of the most beautiful squares imaginable, smaller works of Schubert were played as serenades, and also in the house where he was born, music was going on. This house has been kept in its original state, exactly as it was when the Schubert family lived in it. It is situated in what used to be a remote suburb, but has now developed into a street full of traffic, in the middle of the town. It has been bought by the state; a Schubert museum has been lodged in its rooms. Only on the ground floor there is a tobacco store, and an optician has his business. The times are modern: to the right and the left of the house, advertising signs light up, one referring to a neighborhood movie, the other one to a radio store.

The house has a real Alt-Wiener courtyard with a gallery leading around it. In the courtyard seats for an audience of about a hundred people were provided, and from the open windows of the house there came the sounds of the most famous string quartets, and of the most beautiful songs of the master. The excellent Gottesmann quartet, the opera singers Margit Angerer, Rosette Anday, Hans Duhan and Franz Steiner, were invited to take part in the concert. The glorious music sounded marvelous in its proper sphere.



FRANZ SCHALK CONDUCTING THE VIENNA PHILHARMONIC ON THE JOSEFSPLATZ DURING THE SCHUBERT CEREMONIES

HINDEMITH'S New Opera and Echoes of the BERLIN SEASON

By Emily Z. Friedkin

BERLIN, July 14.—The last fortnight of opera in Berlin included two premières and one renovated performance: Paul Hindemith's *Cardillac*, Wolf-Ferrari's *The Inquisitive Women*, and Wagner's *Rheingold*.

Cardillac finally was heard here a year and a half after its world-première in Dresden. During the interim it had been produced on some twenty other opera stages. Berlin atoned for its procrastination by doing it superbly. Klemperer, musical director of the Staatsoper (am Platz der Republik), brought greater success to the Hindemith piece than it had achieved in Dresden. Klemperer, interpreting the score, was the star; he was ably seconded by Fritz Krenn, who, with his powerful baritone, sang the title role.

Splendid as it was to hear such a sympathetic, understanding rendition, it seemed to increase the distaste for the composition itself. *Cardillac*, based on the short story of E. T. A. Hoffmann, *Fräulein von Scudery*, isn't an opera at all. It is, properly speaking, a ballad, a gruesome, repellant ballad, devoid of ethical content. Let me not be misunderstood. I do not mean that an opera, as a work of art, must be uplifting, or have a moral. It must, however, have an ethical foundation. Macbeth, for instance, comes dangerously near being a ballad instead of the dramatic tragedy into which Shakespeare whips it. *Cardillac* apotheosizes its murderer-goldsmith, a pathological figure.

The scenic artist, Ewald Duellberg, seemed to forget that modern angular architecture and furniture is an unfit environment for the dress in which seventeenth century royalty arrayed itself.

Especially effective was the chorus which began and brought the work to a close. Bewildering, brutal as the music here is, it gave a soothing unity to the piece, and indicated the composer's power. The flute-duet, at the

close of the first act, accompanying the erotic pantomime, showed Hindemith in romantic mood.

The second première changes the scene to a century-old work of Wolf-Ferrari. *The Inquisitive Women* had the summer season as its excuse. A curious destiny has made the composer no less inquisitive than his "Women." He is the son of a man who achieved a certain fame as the painter of exceptional copies of old masters. He himself escaped neither the inquisitive nor the imitative nature of his parent. So, it seems, he spied everywhere, and made his *Inquisitive Women* a potpourri of Mozart, Verdi, Rossini, Beethoven, Brahms, Mendelssohn and Bach, knitting their incongruities into a skillful score. The play by Goldoni is happy and harmless enough. The tale is of four women who, dying of curiosity to know what their menfolk do in their club, manage to cajole the keys from their spouses and learn only that at the club men dine, wine a bit, and chat. The *Städtische Oper* (City Opera) staged the play gracefully.

For a summer evening at the opera I prefer the Stravinsky program repeated several times during the last few weeks of the Staatsoper (am Platz der Republik) season: *Oedipus Rex* and *Petruschka*. Stravinsky's newer work compels attention. This is an evening to make you indifferent to the spring Berlin never had, and to the dog-days so certain yet to come.

The third enterprise of the late-waning season was a newly-staged *Rheingold* in the renovated and modernized Staatsoper (Unter den Linden). I am at a loss to call it better or worse than the scenic apparatus of that opera as we know it. I am only prepared to say that it proved unhappy and that I came away confirmed in my prejudice that to enjoy Wagner he should be heard and not seen. Musically the evening ascended again to a high peak.

BEECHAM, THE BALLET AND A NEW OPERA

Vaughn Williams Completes
New Work on Falstaff

By LEIGH
HENRY

LONDON, July 24.—The ever versatile Sir Thomas Beecham has paused a moment in his strenuous drive for Imperial British Opera to dally with the dance. Grainger has given us Handel in the Strand; Beecham this week transported the master of German oratorio to the Haymarket. The week's production of the Diaghileff Russian Ballet, given its *première* last night, is a new pastorate, from a scenario by M. Sobeka, for which the choreography has been devised by Georges Balanchin, the music being selected and arranged by Beecham from little known works by Georg Friedrich Handel.

The Secular Strain

The convention which imposes The Messiah on us in and out of season has blinded many to the more human and secular side of Handel's work. We have already to thank Beecham for excerpts from Handel's charming operatic works. It is of such lighter, yet human music that the new production of the Diaghileff season is made up. In line with Sir Henry Wood's re-orchestration of the oratorios, Beecham has brightened the tonal hues, but does no outrage to their original conception. Indeed, it is not too much to compare the spirit of this splendid arrangement with the Fêtes galantes of Verlaine, in which the Commedia dell'Arte and the Arcadia of Watteau, the masque land of Fragonard, found a fresh atmosphere while maintaining their traditional spirit. It is such an Arcadia which forms the scenic setting for the new ballet, the typical *fête champêtre* of the baroque age. Beecham lit upon an intriguing title for this work, The Gods go a-begging. While they do this, of course, everyone stares them out of countenance and refuses to realize their divinity. When they ultimately reveal themselves, equally naturally, everyone behaves as though aware all the time of their identity. In a way this might be held an epitome of artistic history! The tale is invested with all that time's conventional acceptance of every impossibility is presented in the politely genial semblance of things classic.

Rococo Re-furbished

Both Beecham and Balanchin have not halted within the precedents of the baroque. They have treated the stylism of that age as the basis only for new traits of modern form and color. Nevertheless, there is nothing disconcerting, no departure from the spirit of the scenario or the original music. The deliciously ethereal music to which the goddess (Danilova) performs her solo dance, scored for strings alone, is such as could only have been conceived by one immersed in the spiritual atmosphere of the Concerti grossi of Handel. This quality is accentuated when the harpsichord is added.

The dance figures exemplify modern devices of dance-technic, yet their every line fits exactly into the general classic design. Had old Berain and Handel fallen asleep together over a potation which, lest the over-devoted start aside as from blasphemy, one may presume probable on historic evidences, and awakened to find before them the palette of a Bakst or a Matisse and the orchestra of a Debussy, Delius or Ravel, such orchestration and such scenic setting and figuration would just as surely have been the outcome.

The novelty of the second week of the present Diaghileff season, transported London to Romance regions, a locality very remote from 19th-century Romanticism. The mechanisms of that period; its formulae of sentimentalism and supernaturalism are wholly outworn, save in Germany—there not even the noise of Johnny striking up or Hindemith holding a tonal mannequin parade of fashions for 1929 can quite drown the glum growls of the Romantic horrors or the groans of the typical Teutonic musician, who suffers from Spring collywobles. Diaghileff turned to France, mediaeval home of Romance, Gallic-Latin land of the florescence into which the imagery of Wales blossomed in the troubadour poetry of Provence. Few modern composers have felt that exquisite spirit more acutely than did the late Gabriel Fauré and it is his music which formed the basis of the new Russian ballet, *Las Meninas*. The form of the music is, appositely enough, that of a pavane which conjures up all the grace, ceremonial sense and glamor of Romance times. Diaghileff slips past Provence to visit Spain. Here is much of the spirit which Jacintho Benevente has sought to revive in Spanish poetic drama with his *dramas por los Polichinelas*. The choreographic construction of the little ballet is slight; that seems to be the present Diaghileff direction, probably a revulsion from the over-elaborate dance-exhibitions of Massine. *Las Meninas* is a divertissement with a fine central thread of sentiment running through it. It is thus in line with the new dance-purist trend given impetus by Stravinsky's *Apollo Musagetes*. It is interesting to compare this Pavane by Fauré with that of Ravel. The latter is all meditation on mediaevalism in the light of a modern introspective mood, whereas that of Fauré is an adaptation of the decorative motives of the mediaeval design to a modern figuration. The Spanish element intervenes in the traditional figure of a dwarf who mimics the dignity of the two pairs of dancers. The new

work was excellently presented by Mmes. Lubov Tchernicheva and Felia Doubrovskaya and MM. Leon Woidzikovsky and Serge Lifar as the four dancers of the Pavane, with Mlle. Natalie Miklachevskaya as the dwarf. Malcolm Sargent conducted effectively, though with rather an excess of manner for the nature of the music.

A Modern Madrigal

Another novel feature of the program was a Madrigal for twelve instruments by Vittorio Rieti, given for the first time as an interlude, conducted by the composer. Rieti stands well in one's memory as the composer of Diaghileff's delightful comedy-ballet, seen some seasons ago, *Baribou*, based on an Italian nursery rhyme. His madrigal is in more serious vein. Like the Fauré work, it revives the spirit of the renaissance age in modern terms even as the French composer recreates the mediaeval era. It is an outcome of regaining consciousness of a great national age, long neglected for catch-penny opera by Italian composers,—an awareness brought about largely by the illumined work of d'Annunzio (a writer with phenomenal knowledge of the subject) and of Malipiero, Bastianelli and Bizetto. These were pioneers of the new Italian music in spirited days round about 1912-1913, when I was happy to be actively associated with the younger Italian musicians in Florence. Unlike the British Neo-Elisabethanism and folk-movement, the Italian reversion to the spirit of the age of Rossi, Peri and Monteverde is not an imitation of method. Rieti's madrigal reveals the development of a form, not merely its reproduction. It expresses revolt against the monotonous one-line melodism of Italian music and establishes the little orchestra as a real ensemble in the classic Italian sense of the *concerto da camera*. It is young music, and not free from mischief. At least Italy is not suffering from our Oxfordian "too-old-at-twenty" spirit and that bespeaks vitality. Most delightful and piquant

is the sly reminder that the madrigal was originally a popular form which Rieti provides by a whimsically jazz-like little trumpet tune in 3/4 measure. The finale demonstrates, by its deftness, agility and finish, that Young Italy still can be worthy of the traditions of Domenico Scarlatti.

The Diaghileff production for the week of July 10 makes one wonder what strange regions that famous individuality is passing through. There was weak symbolism, vague pseudo-philosophic implications, dull music and the superfluous introduction of an artist's model (presumably for publicity associated with the name of Epstein), whose miming is wholly undistinguished. This was *Ode*, the new "spectacle in two acts," a thing more suggestive of some stuffily aspiring (and perspiring) amateur art-coterie of mediocre suburban type than of the ballet which gave us Stravinsky, de Falla, Fokine, Nijinsky, Bolm and the earlier Massine, Larionov, Gontcharova, Golovin, Bakst and their great fellow artists.

Robots to the Rescue

In reverting to a notable feature of his last London season, Diaghileff rehabilitates himself somewhat in one's respect. This is the revival of *Le Pas d'Acier*. Here we have a composer of real individuality, Prokofieff, contributing his true quota to an ironic, yet essentially stylistic conception. Throughout, the work is a rare satire on the drab apostasy to proletarianism of Bolshevik Russia. It is such a ballet as anyone exasperated by the direful introduction of sociology into the novel, as by Wells, and into drama by that transplanted revivalist, George Bernard Shaw, might well conceive when driven to desperation by their monotonous trend.

Opera End

A brilliant close to the opera season at Covent Garden came with the final performance of *Cavalleria Rusticana* (principals: Giannini and Tom Burke) and *Pagliacci* (principals: Pampanini, Pertile, Inghilleri and Baracchi) with Vincenzo Bellezza conducting splendidly. From the purely musical point of view one can only regret that the season has not broken some fresh ground. We are hopelessly behindhand in the field of opera production, so far as keeping in the general world-march of composition is concerned.

New British Opera Announced

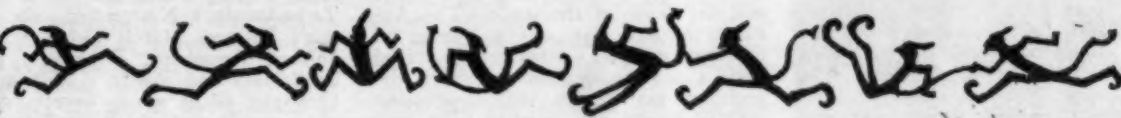
Lord Blanesburgh, presiding over the forty-fourth meeting of the Royal College of Music, announced that Dr. Ralph Vaughan Williams had completed a new, full-size opera, composed on the subject of *Falstaff*. The work is shortly to be produced, the first rights of production having been secured, under the Sir Ernest Palmer Opera Study Fund auspices, by the College Opera. His Lordship opined that this was "A great feather in the cap of the College Opera Theater, in being promised the first performance of the new work in its precincts." It will be interesting to see what the same subject as that which has already inspired notable work by Verdi and Elgar will bring forth from Vaughan Williams.



MARIA JERITZA, METROPOLITAN SOPRANO, RESTING AT A VILLAGE INN IN THE AUSTRIAN TYROL. ON THE EXTREME LEFT IS BURTON HOLMES, THE LECTURER, AND NEXT TO HIM IS BARON LEOPOLD VON POPPER, MME. JERITZA'S HUSBAND.



MEPHISTO'S MUSINGS



Violins

DEAR MUSICAL AMERICA:

Carl Diton, the genial and efficient President of the National Association of Negro Musicians, Inc., has completed one of the most novel tours your Mephisto has ever enquired into. Mr. Diton is first and last a musician. He is not simply a baritone or yet again a pianist. He is an accomplished baritone, pianist, organist, teacher, and composer.

Artists of the average concert circuit who dread three or four hundred miles on the train with half a dozen dates distributed over the map would do well to ponder Mr. Diton's record.

Mr. Diton made Jersey City his eastern terminus. He left that flourishing metropolis last October in his automobile with his wife. And from October until the end of June Mr. and Mrs. Diton toured 33,000 miles through every state in the Union. Mr. Diton sang, he played, he lectured, he gave organ recitals, he managed his own tour, he drove his own car, and he gave 140 concerts over the Continent. Eighty-five of these were vocal recitals, forty-five were piano recitals and there were ten miscellaneous events.

"It was one of the most successful undertakings that I ever looked forward to," remarked Mr. Diton. "I had a number of engagements before I started, of course. But I made many more along the road. Personally I found the automobile the most flexible and independent means of getting about. I had no accidents, no motor trouble and only about four days of rain. In cold weather I went South and when Spring and Summer came I travelled through the northern and Western states."

"The open air kept me in excellent health. And my daily program consisted of driving from 11 o'clock or noon until five or six. There was a recital in the evening, an hour or two of social contacts after the concert, writing letters or bits of business until two or three in the morning and the same schedule all over again the next day."

Mr. Diton's programs were admirably constructed lists—consisting of classical groups by Scarlatti, Monteverdi, Handel and others, lieder by the German and Austrian masters, songs by Debussy and classic and modern masters of the French school, together with modern English songs and negro airs and spirituals.

Mr. Diton plans to go to Europe at the end of the summer to continue his musical studies. But he wants to make his next tour by air.

"If I could find an aviation backer today I'd leave in a plane tomorrow, for another tour," was his parting message as he left for his Philadelphia home.

After looking over Mr. Diton's remarkable record we earnestly suggest that our concert stars get out their Chevrolets and Packards in preparation for the coming season.

Strads at a Premium

The law of supply and demand is making old Italian instruments so expensive that the prices seem prohibitive except to Maecenas. More than \$1,000,000 worth of rare old violins have changed ownership in the past year according to the annual review of the trade of J. C. Freeman, expert in charge

of the Wurlitzer Collection, I am informed.

"After two decades in which the general public has manifested each year as increasing interest in rare old Italian instruments," Mr. Freeman writes, "there has been a very marked broadening of the hobby of rare violin collecting. Although trade in the past two or three years has held its own as far as the number of violins purchased by professional players is concerned, there has been a very marked increase in the interest of persons of means who look upon such instruments as works of art which they are as anxious to become acquainted with as they are to view the paintings of the old masters. It is plainly to be seen that the available number of violins, violas and cellos by Stradivarius, Guarnerius, Amati and others of the first rank, always very limited, will be in a short time thor-

oughly inadequate to satisfy the demands of the collectors.

"I believe," he continues, "that the time has come for a public exhibition of rare old Italian instruments gathered from their owners all over the world. Such an exhibit should be arranged under the auspices of a recognized institution of art—rather than as a specialized musical event. For the combination of genius and craftsmanship that has gone into the making of the instruments of Cremona has a distinct value aside from the utilitarian purpose of bringing forth a rare and fine tone. And the secret of fine violin making has passed on with Stradivarius, Guarnerius, and Amati. For over two hundred years now, there has been none who could duplicate the work of the masters of Cremona, and unless a new genius arises it is unlikely that their creations will ever be surpassed."

Some outstanding events of the past year in the old violin trade, you might be interested to know, were the purchase by an American amateur of two of the finest Stradivarius cellos in existence. The price paid for them has not been revealed. There has been brought to the United States from Berlin by Max Adler of Chicago, the famous Hausman Stradivarius cello, dated 1724. Mr. Adler, an enthusiastic amateur, is the owner of two fine violins by Stradivarius. To the Wurlitzer collection were added three of the finest examples of Stradivarius's work; a viola known as the Gibson, a late example of the master's work and the third to be brought to the United States. The two others are the Lord MacDonald, 1701, now in the possession of Felix M. Warburg of New York and the de Medici of 1690, belonging to Herbert M. Straus.

Some Recent Sales

Among recent important sales of instruments from the aforesaid collection, three are of particular interest to the violin collector; the ex-de Goetz Stradivarius dated 1695, one of the finest examples of that period known has gone to Mr. Rudolph Bukeley of Honolulu and will henceforth be known as the Hawaiian Strad. It is possibly the finest example of the long pattern type within the territory of the United States. The price is said to be approximately \$25,000. The Earl of Westmoreland, formerly of the Hawley collection, purchased by Alfredo San Malo, the South American violinist, is in the \$33,000 class, and Le Rossignol was recently purchased by Lea Luboschutz, the Russian virtuoso and teacher at the Curtis Institute of Music in Philadelphia, the date of which is 1717, at a price reported to have exceeded \$50,000. The ex-Marquis de ville Franche, a fine example of the 1729 period, went to Samuel L. Crocker of Los Angeles.

Among those lovers of the violin who own a number of the famous instruments in the United States are John T. Roberts of Hartford, Conn., owner of the celebrated BETTS, Henry Ford of Detroit, J. H. Bennett of New York, and Raymond Pitcairn of Philadelphia. Among foreign amateurs who have recently purchased interesting instruments in America are a Strad each, by Mariano Bello of Pueblo, Mexico, Carlo Sedano of Madrid, Spain and Count Stolberg of Berlin.

Noteworthy among the instruments added to the Wurlitzer Collection in the past year are the Baron Knoop of 1715, one of the finest examples of that period known; the Duc de Camposelice of 1711, the Edler of 1723 and the Duke of Cambridge of romantic historical fame which was made in 1725.

I should enjoy having one of these instruments for my own use, but as matters stand I'll have to remain content with a radio, portable phonograph and an ocarina presented to me by young cousin of

Your

Mephisto



THE DESIGN FOR THE SCHUBERT MEMORIAL IN VIENNA SUBMITTED BY THE SCULPTOR, HEINRICH SCHOLZ AND SELECTED BY THE SCHUBERT COMMITTEE IN CONNECTION WITH THE CENTENARY CEREMONIES

COATES: A CONDUCTING-ACE AT THE STADIUM

By Barthold Fles

For his temporary farewell appearance Mr. van Hoogstraten conducted Tchaikovsky's Overture Fantasy Romeo and Juliet, Ernest Schelling's Victory Ball, van Beethoven's Egmond Overture, and Brahms' C minor symphony. The Russian score with its well known melodies, the American's programmatic symphonic poem, after Alfred Noyes' melodramatic and sardonically grueling lines, and the German's prelude to the Goethe drama, were all played with much fervor, and duly evoked pleasant reactions on the part of the big audience, which had assembled to bid the regular conductor of the open-air concerts god-speed and farewell. He will return in two weeks, after intermittent appearances by Messrs. Coates and Molinari.

After the intermission a fairly good Brahms greeted us. But a fairly good Brahms is not good enough; this, "Beethoven's Tenth Symphony," as it was once aptly called, demands an heroic interpretation, which can only be given by a super-conductor leading an orchestral unit of ideal character. It is, however, unfair to blame Mr. van Hoogstraten for failing to "put over" such a performance; he is working under a handicap which is nearly impossible to overcome. The orchestra plays every night, and rehearsals are not nearly as plentiful as required, so that sometimes numbers are performed without any at all! The Dutch conductor has proved to be an excellent drillmaster, who has whipped the band into a decent shape in the short time allotted him, and under the existing conditions. He deserves due credit for it and the audience's demonstration of his popularity both at the beginning and at the end of the concert was well earned.

One minute before the intermission, thus validating the rain checks, the Monday concert was brought to an end by a seemingly spiteful shower. Thus the slightly humorous spectacle of a hasty and undignified retreat on the part of the majority of the spectators. This in spite of the fact that the Hall Johnson Negro Choir was doing some arresting singing just then. The choir continued undaunted, but it was most unfortunate that the downpour should have interrupted what promised to be an excellent Stadium feature.

The group had time however to sing Ride On Jesus, and Hold On, which the audience asked them to repeat. It was during the singing of Nobody Knows the Trouble I've Seen that the audience was forced to retire. From what was heard of the choir the impression was had that the group was capable of well knit and spirited singing. Much of a real primitive tone quality remains in their voices and it is this difference from the average singing group which makes them most interesting. A heavy footed Sorcerer's Apprentice preceded the singing by the choir.

On Tuesday evening the interrupted program was continued and the orchestra offered Scheherazade, a Stadium favorite because it sounds so well there, and the E minor Tchaikovsky symphony, no. 5.

While in Yankee Stadium a Briton was being eliminated by Shakespearean fisticuffs, in the Lewisohn Stadium Albert Coates, English-Russian conducting ace and the first guest-conductor of the series' present season, paid his second visit to this city on Thursday, his initial appearance having taken place six years ago. The stalwart conductor, dispensing with the baton, as Savonoff before him, and, as rumor has it, Arthur Nikisch, the Grand Old Man Himself, at odd moments, led the orchestra in a marvelous performance of

Brahms' E minor symphony, bringing out to perfection the many-hued colors and the depth of the score. The Andante in particular was a wonder of moving beauty. Coates was received with a rousing ovation, in which the orchestra participated, and the applause was prolonged and insistent after each number, even causing the conductor to enquire the March and Scherzo of the Love of the Three Oranges, by Prokofiev, humorously taking the audience, 3000 souls, into his confidence by putting up two fingers to indicate repetition. The thing was done with an evident delight and perfect understanding of its manifold jocose qualities, which are so obviously inspired by that other looming Russian, Stravinsky. Rhespighi's Roman Fountains sparkled glittered and spouted merrily, gloomily, dreamily and morosely, majestically transformed into a set of charming and picturesque musical miniatures by the Anglo-Russian conductor's art. Liszt's symphonic poem, Les Préludes, that war-horse of Wim Mengelberg, concluded the evening's proceedings.

The orchestra played as if inspired throughout by Coates who seems to have evolved a technique all his own, using his hands, sometimes closed as fists, sometimes, opening them, well-nigh drawing the music out of his men, now merely indicating time, again sweepingly gesturing the musicians on to perfection, his entire body swaying to the rhythm of the music, but never by any chance "showing off," or making any unnecessary if graceful gestures. He certainly succeeded in giving some most marvelous performances, and unifying the band to a remarkable degree, besides making them play like men possessed, their attitude being quasi-spontaneous and as one.

On Friday, the great hall of City College shielded the symphony players and those music loving souls who had ventured out in the face of a prevailing shower. Mr. Coates' second program featured Franck's only and unique symphony, which received a rather personal and very "different" performance. The tempi especially were rather arbitrary, but the work was given with much conviction and love. The novelty of the evening was Liadoff's orchestral arrangement of eight Russian folk songs, a capably scored and thoroughly enjoyable work. It was enthusiastically received, so that the last folk song had to be repeated. Such favorites as the Tannhäuser Overture and Bacchanale, and Mozart's Overture to Figaro's Hochzeit, had this accustomed success.

The usual popular selections, broadcast so as to reach an increasingly extensive stay-at-home and out-of-town audience, were presented on Saturday.

The selections in question included Elgar's Pomp and Circumstance march, Tchaikovsky's Nutcracker suite, Berlioz's Rakoczy March, Schubert's Unfinished Symphony, Grainger's Shepherd's Hey and Rossini's William Tell Overture, all of which were conducted in an authoritative and spirited way, and pleased both visible and invisible listeners.

IN PRAISE OF GUEST CONDUCTORS

Two guest conductors have made the new week at the Lewisohn Stadium concerts an interesting one. Albert Coates, who has been conducting here since last Thursday, was succeeded by Bernardino Molinari, who was here last winter with the Philharmonic Orchestra. Mr. Molinari, who is one of Europe's foremost conductors, was born in Rome and since 1912 has been director of the Augusteum of that city. Under his direction the orchestra makes yearly tours, visiting all of Italy, Switzerland, Germany, Czechoslovakia. In Italy he has directed at La Scala, Milan, at the San Carlo, Naples, and other famous opera houses: he has appeared in Buenos Aires, and in Prague in a series of symphonic concerts regularly every year since 1921. In Vienna he was invited by Richard Strauss to conduct Aida at the State Opera, and he has also given many performances in such centers as London, Liverpool and Antwerp.

Mr. Molinari's performances with the Philharmonic-Symphony Orchestra will include several compositions by contemporary creators of music. Among the novelties which will be offered at the Stadium during Mr. Molinari's visit are the two performances by the Anna Duncan Dancers, August 8 and 9. This will be in the nature of a Schubert festival, except for one number by Vivaldi. Half the program will be orchestral, the second half dancing. On Friday evening, the Stadium debut of a young lyric tenor, William Clark, will be made. He will sing the selected passages in Casella's Li Gira. Mr. Clark is a native New Yorker. He has appeared here in Gilbert and Sullivan operettas, and in The Student Prince.

BELOW: THE DUNCAN-DANCERS REHEARSE AT THE STADIUM WHERE THEY WILL DANCE AUGUST 8 AND 9



WATERLOO, IOWA, July 17.—The plan of instrumental music instruction originated by Major Frederick Doetzal of Cedar Rapids and used in the schools of that city, has been sold by him to the Carl Fisher Music corporation of Chicago.



BERNARDINO MOLINARI, WHO IS CONDUCTING AT THE STADIUM

Frederick Jagel Secretly Married

Brooklyn Tenor Wed in London

Frederick Jagel, Brooklyn tenor, whose outstanding success as Rhadames in Aida was one of the milestones of the past season at the Metropolitan, was secretly married to Miss Nancy Weir, a Scotch girl who in times past has played opposite Mr. Jagel on the Italian stage.

The wedding, which took place in London sometime in June, was unknown to Mr. Jagel's friends here until the past week. A romantic halo surrounds the affair particularly, on account of the couples' star-crossed association in the continental production of Aida.

Mr. Jagel, who in times past has run the gamut of vocal positions from church to vaudeville, made a sensational rise to stardom in the Metropolitan's recent repertoire, and was singled out by Manager Gatti-Casazza to create the leading tenor role in the initial New York production of Alfano's Madonna Imperia.

PRINCESS JOACHIM ARRIVES

Princess Joachim Albrecht of Prussia, whose husband, second cousin of the ex-Kaiser, would have conducted a series of concerts, last season, had he an orchestra, a charitable cause, and financial backing,—all at the same time—arrived last week on the President Harding.

She remarked that her composer-husband was chagrined and disappointed over his inability to perform in America during his recent stay, but hopes to carry out his original plans with more success in the future.

PITTSBURGH, Pa., July 25.—The Pittsburgh Musical Institute continues its summer lecture recitals. William H. Oetting spoke on the subject, Dance Forms in Organ Music, appropriately illustrating his talk with musical examples.

The Young Men and Women's Hebrews Association reports that Harvey Gaul, who is now in Europe, will bring back some Jewish folk-songs which will be adapted for the Choral of the Association. Mr. Gaul is searching for some material for the Choral while abroad. It is also announced that Otto Merz will instruct in advanced harmony at the "Y" during the coming season and that J. Fred Lissfelt will give a course in musical appreciation, giving fifteen biographical evenings to as many composers and their works.

WM. E. BENSWANGER.



HORACE LIVERIGHT, THE PUBLISHER, WHO PLEADED FOR A LITTLE BAND BOY OF HIS OWN

GREAT ACTIVITY FEATURES PEABODY CONSERVATORY

The annual report of the Peabody Conservatory's activities, just issued by the director, Otto Ortmann, states that 2863 pupils were enrolled in the winter school, with 106 teachers giving instruction. Two hundred and four pupils were enrolled in the summer school. Forty different courses were taken by the students, and 557 Peabody concerts were given. Twenty were Friday Afternoon Artist Recitals, which presented such artists as Mabel Garrison, soprano; Josef Szigeti and Jacques Thibaud, violinists; Myra Hess, pianist; and Julia Claussen, mezzo-soprano. Fifty-six ensemble classes and three recitals by the Peabody String Quartet were given.

With this tremendous activity, the conservatory is giving distinction to Baltimore. Students came from thirty-four different states and also from China, Hawaii, and the Philippine Islands.

FREDERICK R. HUBER.

GOLDMARK AND SCHELLING ANNOUNCE PRIZE

Rubin Goldmark and Ernest Schelling, judges in the contest for the best composition based on Yugoslav music themes, announce Bozidar Kunc of Zagreb, young Croatia composer, as the winner of the Balokovic prize of 25,000 dinars.

Mr. Balokovic will play the concerto for the first time at his concert on Oct. 17, in Berlin, after which he will include it on programs during his tour of Europe next season.



GERALDINE FARRAR FROM MUSICAL AMERICA, SEPT. 15, 1906—"A NEW PHOTOGRAPH OF THE AMERICAN SOPRANO WHO WILL SING AT THE METROPOLITAN." IT'S

A CELEBRITY STUMBLES OVER THE LURE OF MUSIC

(Continued from page 5)

pect him of holding the same attitude toward musicians that he recently displayed toward James Branch Cabell: on whom he refused to call when in Richmond, on the grounds that Mr. Cabell might "high-hat" him.

Nevertheless, he has expressed himself freely enough in the columns of his paper, regarding primitive types of music which he says he can understand. This on negro singing: "The Hampton Quartet sang here last night. It was a fine song, having the peculiar quality of song singing, a thing different than any other kind of music making, but I have heard infinitely better negro singing. Who can doubt that the negro race has something that the white race has lost. I mean an unconscious giving of himself in song by the singer. . . . Surely education is all right, but education, in the white man's sense, does something to the black and the brown man. I remember. . . . a night years ago, up the Mobile river. The boat tied up on the river bank. Lonely forests all about. The song was a work song of some sort. 'O ma babe. The banjo dog.' A queer medley of words meaning nothing. The song of the workers suddenly caught something lost when the negro came out of his native Africa. . . . The song seemed a real part of the lonely forests, of the river, the night. . . . There is a quality to negro singing going out fast. Music is the most primitive of all the arts. The negro, in coming into the more cultivated arts, the singing and creation of classic and semi-classic music, and the other arts that are sophisticated, has a long trail ahead. In spite of his native voice quality—a thing that also will go from the educated negro—the white man will beat him a thousand miles at all of the sophisticated arts. . . . I can soon forget the admittedly fine singing of the trained negro singers. I will never forget some of the negro singing I have heard from the lips of so-called

ignorant negro workers. In the arts you have to lose all before you begin to gain anything. The arts are like religion in that."

And in the same issue of the paper Mr. Anderson's jovial and illiterate "Buck Fever," purporting to be from "Coon Hollow," declares that a certain singer whom he had enjoyed "just stands up there and lets go of it, and her voice is one of the kind that tucks right up around the hamstrings of your heart."

So there you are. Sincere and outspoken in his impressions of life and its reactions on those around him, Mr. Anderson is equally frank and sincere, one feels, with himself; and somehow compels the truth from others. Perhaps he wonders how much of the Federation work is sincere, and how much "the bunk."

Truly, the Federation can easily be made a ladder for the socially ambitious or a mouth organ for the profiteering musician. But is not the same true of any organization? And is it not equally true that the Federation, with its publicity falling upon the just and upon the unjust, will ultimately show up a musician for what he really is? Sham—musical or otherwise—cannot exist long in the spotlight. And sincere ideals and effort plus co-operation are bound to succeed.

Concerning the high standards maintained by the National Federation in their many enterprises—the Young Artist Contests, Church Music, Study Course—Junior work, Home Music, the revival of choral music sweeping the country, the splendid work in public schools, etc.—Mr. Anderson does not know nor care. That is strictly outside his domain.

Still, after trying in vain to draw him out on the subject, one must faintly declare that, as a musician, Sherwood Anderson is a very celebrated novelist.

ANNABEL MORRIS BUCHANAN



Photo by Doris Ulman
HENRY L. MENCKEN—WHO SPENT MONEY FOR MUSIC ON ONE CONDITION

SIGNAL SERVICE RENDERED BY OKLAHOMA BANDLEADER

PAWHUSKA, OKLA., July 16.—This town of 10,000 population has one of the most unusual records of any town of its size in the southwest musically. Two bands better than the average and a third with seven months experience are at the service of the public due to the activities of one man, O. F. Chapin, who is their director.

Chapin, educated at Valpariso, Ind., and Springfield, Mo., has built up these bands to be the best of their size in the state. Patriotic citizens who give their time to furnishing music for the people make up the largest band. A boys' band of thirty-five young musicians who never had a musical instrument in their hands until two years ago has been developed by Chapin with success. A junior band is now being organized made up of boys with about seven months' training.

Altogether Chapin has 110 men and women of Pawhuska playing in these bands.

ROISING SEARCHES FOR AMERICANS ABROAD

CHICAGO, ILL., July 15.—The American Opera Society, headquarters at 922 Fine Arts Building, were proud to welcome as a visitor Vladimir Rosing, director of the American Opera Company, who has returned from a month's sojourn in Paris and London, where he went to "look over" American talent in Europe for the American Opera Company. Mr. Rosing found many American singers of talent and ability are now stranded in Europe, and have no opportunity to "get back."



Photo by H. Mishkin
MONSIEUR O. H. KAHN, WHO HELPS SUPPORT OPERA IN NEW YORK AND THE MARION KIWANIS BAND IN VIRGINIA

BACK TO METHUSELAH •

IDLING through ancient issues of MUSICAL AMERICA for May, 1926, we discovered the following tid-bits:

May 26, 1906—"Mary Garden, a young Scotch-American singer, who has aroused Paris by her abilities . . ."

" . . . \$12,000 worth of violins belonging to members of the Metropolitan Opera Company were lost in the San Francisco earthquake and fire."

June 2, 1906—"Josef Lhevinne, on the eve of his American tour, narrowly escaped serving a year in the Russian army under the conscription act." Josef's press notices saved him.

Just a Rumor

May 26, 1906—Karl Muck is rumored to succeed Wilhelm Gericke as head of the Boston Symphony. The rumor has not been confirmed. June 1906—Gustav Mahler's sixth symphony received its first performance in Essen.

And Adelina Patti emerged from comparative retirement to give a recital in London's Albert Hall, assisted by Ferruccio Busoni and others . . . while "Ernest Hutcheson, the Australian pianist, now resident in Baltimore, was heard at Aeolian Hall."

Who Was the Tenor?

In August, 1906, Oscar Hammerstein lost Tetrazzini when the famous singer

demanding exclusive rights, \$1,000 a night and an engagement for a tenor friend (who is now a famous figure) . . . So the Met got Tetrazzini.

" . . . at the same time it was announced that 'Olive Fremstad will sing the role of Salome at the Metropolitan next winter.'"

A Good Swordsman

Sept. 1, 1906—"Fritz Kreisler, a violinist equal to Ysaye and a remarkably fine pianist, will tour America for the season 1907-08. His chief distinctions seem to lie in the fact that he is considered the second best swordsman in Vienna."

" . . . and as usual 'Strauss is composing a new opera . . . the subject is said to be selected from Homer with Elektra as the leading character.'"

Viva Oscar

"The magnificent new Manhattan Opera House is almost ready. Mr. Hammerstein stated that the box office will open September 17 . . . Meanwhile Conried gained exclusive rights for all of Puccini's opera at the Metropolitan . . . also a word on 'Shaliapine, a new singer at Monte Carlo, who is to be heard at the Metropolitan next season.'"

And to wind up the summer Fritz Scheff re-opened her season in Victor Herbert's "Mlle. Modiste."

Stoessel Greeted At Chautauqua

Typical Salute Given Orchestra Leader

CHAUTAUQUA, N. Y., July 26.—A sea of waving handkerchiefs, the characteristic salute which Chautauqua reserves for its most distinguished guests, greeted Albert Stoessel and the New York Symphony Orchestra on the evening of the first of the six-weeks series of orchestral concerts.

Weber's overture to Oberon was given a brilliant reading by Mr. Stoessel. He is a conductor with a nice regard for detail. Following the overture came Dukas' tone poem, *The Sorcerer's Apprentice*. The soloist of the evening was May Barron, contralto, who sang two selections, *Amour viens Aider*, from Saint-Saens' *Samson et Dalila*, and *O mio Fernando* from Donizetti's *La Favorita*. Miss Barron has already proved herself a genuine musician of unusual qualifications. She possesses a voice of real beauty, and she has the ability to interpret. After her numbers she was recalled many times. The Brahms symphony no. 1 closed the program, and brought much applause for Mr. Stoessel and his men.

A matinee concert of more or less popular numbers was given on the afternoon of July 11. Mr. Stoessel was again in charge of the orchestra and Charles Massinger, tenor, was the soloist.

The regular Saturday morning children's concert, given on July 14 by the symphony, had a large attendance in spite of the rain. Children from six to eighty-six gave attention to Mr. Stoessel's explanatory remarks on the nature of the performing instruments, and the character of the music heard. Mr. Stoessel's fund of humor informs these talks. In the evening another large audience gathered to hear a program which was comprised of the overture to *Norma*, MacDowell's *Indian Suite*, the Weber-Berlioz *Invitation to the Dance*, Sibelius' *Valse Triste* and the Chabrier *Espana Rhapsody*. Mischa Mischakoff, who retains his position as concertmaster of the New York Symphony, in spite of his winter association with the Philadelphia orchestra, gave a virtuoso performance of the Mendelssohn violin concerto. It is hardly strange that he received an ovation at the conclusion of his efforts.

Features Mark Music Week

During July music week the New York Symphony was heard in eight concerts, the last of which was in connection with the Chautauqua choir and visiting choral organizations, in a gala performance of the Messiah. Over 500 persons participated. The *piece de resistance* of the program on July 16 proved to be the seventh symphony of Beethoven which was given an excellent performance. Following the symphony, Horatio Connell, baritone, was heard in two solos, *Rolling in Foaming Billows*, from *The Creation*, and *The Joy of the Hunt*, from *The Seasons*. Mr. Connell's long association with Chautauqua, and consummate artistry, have made his appearances an occasion of keen anticipation to his many friends.

Eminent Soloists Appear

Ernest Hutcheson, eminent pianist and teacher, was the soloist on July 17. He was heard in the Schumann piano concerto. As always his appearance was marked with the greatest enthusiasm and at the conclusion of his efforts he received what amounted to an ovation. Mr. Hutcheson was given able support by the orchestra, under Mr. Stoessel's baton.

An outstanding event in the week's



ALBERT STOESEL, WHO IS CONDUCTING AT CHAUTAUQUA THIS SUMMER

program was the first appearance of Paul Kochanski, who is conducting a large master class for violinists under the auspices of the Juilliard Graduate School of Music. Mr. Kochanski chose the Vivaldi-Nachez concerto and the Rondo Capriccioso as vehicles to exhibit his remarkable powers. Mr. Kochanski has rarely been heard to better advantage. He, too, was given a royal reception. On Saturday evening Handel's *Messiah* was offered as a fitting conclusion to the week's festivities. The large chorus was held together in a most commendable manner by Mr. Stoessel. The four soloists were Ruth Shaffner, soprano; May Barron, contralto; Charles Massinger, tenor, and Earle Spicer, baritone. A record breaking audience turned out for the affair.

SUMMER MUSIC IN NEW HAVEN

NEW HAVEN, CONN., July 28.—Under the leadership of Marion Flag, recently appointed director of the Music Department at Horace Mann School, Teachers College, Columbia University, New York, a Glee Club has been assembled at the Connecticut Summer Normal School at Yale.

Interesting weekly programs have been given at Battell Chapel, the first on July 11, when Rachmaninoff's *Glorious Forever* and Beethoven's *The Heavens Resound* were sung with spirit and a more pleasing diction than is usually encountered in group singing.

By invitation of the organist members of the St. Ambrose Music Society, the women organists of this city met informally at Wilcox's for dinner, recently.

ARTHUR TROOSTWYK.

PENNSYLVANIA OPERA BOOKS NEW CONDUCTOR

PHILADELPHIA, July 18.—The Pennsylvania Grand Opera Company announces the engagement of Federico Del Cupolo as one of the conductors for the 1928-29 season, which will be held in the Academy of Music.

Mr. Del Cupolo has been associated with the State Theatre in Nurnberg, Germany; the Teatro Dal Verme in Milan; the Adriano, Rome; Comunale, Bologna; Regio, Torino; Kiovia, Cairo; the Municipal Theatre, Rio de Janeiro; National Theatre, Havana; Municipal Theatre, San Diego, and the Verdi Theatre, in Pisa.

Mr. Del Cupolo's American debut will be made on Oct. 10 in *Aida*.

ECHOING FROM THE BOWL

By Hal Davidson Crain

LOS ANGELES, July 25.—Following the brilliant opening on July 10, the Hollywood Bowl concert season seems to have kept a steady stride, despite other major attractions of the week. Hollywood Bowl is fast becoming a habit with many thousands who look upon the beginning of the out-door concerts as the commencement of the real musical and social season of the year.

Hager Is First Soloist

The interest which had been awakened in the appearance of Minn Hager, contralto, as first soloist, proved to be well founded.

There were many fine qualities apparent in Carpenter's *Water Colors*, Pergolesi's *Salve Regina*, and an aria from Verdi's *Masked Ball*. In addition to supplying impeccable accompaniments for the singer, during this program Mr. Coates led his men in a restrained performance of Beethoven's *Leonore*, no. 3, overture, the last section of Rimsky-Korsakoff's *Scheherazade* and Respighi's *Fountains of Rome*. No more appropriate setting could be found for the latter colorful and atmospheric work and Mr. Coates realized every possibility of the score.

The popular program, presenting some of the most delightful bits of the week, was heard by more than 10,000 persons. It was a perfect evening and the music sounded particularly well each minute effect carrying to the furthest stretches of the Bowl.

Mr. Coates began his second week's list to the merry tunes of Mozart's *Marriage of Figaro*, which was followed by an unforgettable presentation of Tchaikovsky's fourth symphony.

The deeply human emotions contained in this score seem to gain added power in an open-air performance and the effect on the large audience was magical. The leader puts emphasis on the human note conducting fully, without a baton.

Copland Causes Cat-Calls

The panoramic view of world famous conductors has begun. Albert Coates bade the Hollywood Bowl goodbye amid shouts of enthusiasm on the evening of July 21, giving way to Pedro Sanjuan, Havana conductor, for a single concert on July 24. Bernardino Molinari conducted the three succeeding concerts. The week's soloist was Aaron Copland playing his so-called jazz concerto to a rumbling accompaniment of jeers and cat-calls.

The genial personality and admirable musicianship of Albert Coates left an indelible stamp in the appreciation of Bowl patrons, during the course of his two weeks' visit. Thursday's program, July 19, listed Schubert's symphony no. 4, in C minor, for its first Los Angeles hearing and Respighi's arrangement of Rossini's *Fantastic Toy Shop* for its first presentation on the Pacific Coast. There were also Weber's *Oberon Overture* and Elgar's *Enigma Variations*, for opening and closing numbers. It was the Schubert work that set the high standard on this occasion. The Respighi edition of the Rossini novelty is a fanciful bit that wears its modern dress well. It afforded the orchestra an opportunity for some clever work and received hearty applause.

Of the Friday concert, it is difficult to speak in dispassionate tones.

Mr. Copland, was the honor guest. Seldom does one hear a work that leaves as definite an impression as the Copland opus, and if some scoff what others applaud, the proof of the pudding is still in the eating and is good to those who like it. The composer

was seen after the concert, leaving arm in arm with Dame Rudhyar, high priest of ultra-modernism.

The Copland work provided a fine setting for the Poem of Ecstasy by Scriabin, which followed. This work created a real spell, since Coates depicted it with subtle power.

Saturday's program, broadcast to thousands of listeners, was again of the popular variety, and included a short talk by Charles Wakefield Cadman and a farewell speech of appreciation by Mr. Coates. Ten numbers were on the program, ranging from Strauss, Wagner and Berlioz to Brahms, Dukas and Grainger, all tuneful and tested favorites. A prominent physician had threatened to cancel his five-year box subscription unless the management produce the "popular" program it announces. The audience was large and gave the conductor a warm send-off, which was later intensified at a housewarming given for the conductor and other prominent persons at the new temporary home of William Thorner, who is here in Los Angeles for the summer months.

A Spanish Evening

Spanish music, conducted by a Spanish leader, beneath a tropical sky, intrigues the imagination. Pedro Sanjuan, transplanted from Spain to Havana, where he founded the Havana Philharmonic four years ago, was first heard in Los Angeles last winter. His success on those occasions was responsible for his engagement to lead a program of Spanish music in the Bowl.

With Andres De Segura, basso, formerly of the Metropolitan, and representatives from thirty consulates as special guests, and an audience drawn largely from the Spanish speaking contingent of Los Angeles, it was an occasion of prime importance in Bowl annals. Mr. Sanjuan deepened the favorable impression he made on his previous visit. His musicianship is unquestioned. All four numbers were first timers for the Bowl. Turina's Sevillian Symphony was given its first American performance. All depicted modern musical Spain, the characteristic lilt and exotic rhythms usually associated in the mind with Spanish music were largely absent. There was nevertheless an inescapable flavor of cavalier days. Turina's symphony does not bear many ear-marks which suggest greatness. The first movement is a panoramic view of the famous city and its environs, followed by a picture of life on the Guadalquivir River, with the third depicting an Andalusian feast. The pictures are necessarily fragmentary, one following the other in rapid succession. One is impressed by the colorful orchestration, although there is nothing startling in the idiom which the composer has chosen. The work had a success, although an extra rehearsal would have been beneficial. Sanjuan's own *Tone Poem, Castilla*, showed the composer to be sensitive and gifted. This work is also descriptive, depicting the landscape and life of the inhabitants in and near Seville. It is extremely colorful, and more grateful to the ear than the Turina work. The weaving of various rhythms and melodies form a pattern that constitutes an interesting work. Two movements from De Falla's *Three-Cornered Hat* brought the program to a close. The conductor achieved a significant success with the audience, which was, thus far, the largest of the season. Mr. and Mrs. Sanjuan will join the summer colony of eminent musicians here, returning to Havana early in September.

HAL DAVIDSON CRAIN.

THE BETTER RECORDS

Reviewed by PETER HUGH REED



FOR some months, the Victor concern has had a complete version of the ever-popular Gilbert and Sullivan operetta, *The Mikado*, on sale. This is a re-recording of an old set with a different cast. It was made in England where it goes without saying that tradition in such matters is the cornerstone of effect. It is sung by Rupert D'Oyly Carte's Company and likewise conducted by this gentleman, whose pursuit is largely the production of Gilbert and Sullivan. This work is issued on eleven discs in an attractive and durable album. The whole sells for \$13.75, which is considerably less than the old acoustical set. The cast is as follows:

The Mikado Darrel Fancourt
Nanki-Poo Derek Oldham
Ko-Ko Henry A. Lytton
Pooh-Bah Leo Sheffield
Pish-Tush George Baker
Yum-Yum Elsie Griffin
Pitti-Sing D. Hemingway
Peep-Bo Beatrice Elburn
Katishka Bertha Lewis
Chorus of School Girls etc.

There is much to commend in this new version of *The Mikado*, and there are some things to criticize. One wonders if this set will establish any new friends for this operetta, or if it will find its appeal mainly with the Gilbert and Sullivan devotees. It is more complete than the old version, in fact the score is recorded in entirety save the dialogue and a few excised bits of accompaniment near the end. A libretto is provided with these discs. Following this should prove to make the whole thing more interesting. It is not necessary to detail the individual work of the separate members of the cast. Radford the famous English bass is replaced in this set, and many will miss his dual performance of the Mikado and Pooh-Bah which was so fine in the older version. Neither Fancourt or Lytton have his rich resonant voice qualities. But the voices considered all in all are good, particularly in the parts which demand "just" singing. The orchestra is adequate without being distinctive.

The value of this set as an aid to amateur theatricals in schools, colleges, churches and various clubs throughout the country cannot be overlooked. Every prospective Yum-Yum or Nanki-Poo should hear the English exponents of these roles. So too, should students of the title role absorb the spirit of Fancourt's performance. For all those who like opera at home, and who can supply the visualization of same, I believe this work will prove pleasurable. Taken all in all the spirit of the thing is there and the performance has the appropriate amount of "go."

Pianos, Strings and a Trumpet

Waltz in C sharp minor, Chopin, opus 64, no. 2; and Melody in F, Rubinstein; played by Leopold Godowsky. Brunswick disc no. 15124.

Marche Militaire, Schubert; played by Ethel Leginska. Columbia disc no. 5086M.

Etude in D flat, Liszt; and In the Night, Schumann, opus 12, no. 5 played by Harold Bauer. Victor disc no. 6828.

Allegro moderato, Schubert-Tertis; and Berceuse, Arensky-Tertis; played by Lionel Tertis. Columbia disc no. 5084M.

Valse Bluettes, Drigo-Auer; and Estrellita, Ponce-Heifetz; played by Jascha Heifetz. Victor disc no. 1332. Interludium in Modo Antico, Glazounow; and Alla Spagnuola, Glazounow; played by the Musical Art

Quartet. Columbia disc no. 5085M.

Septette for trumpet, string quintet and piano, Saint-Saens; played by Foveau, Cantrelle, Bellanger, Vieux, Marneff, Nanny, and Faure. Columbia, French Import.

Godowsky plays with a smooth tone and his accustomed technical skill. Personally I would like to hear more poetical exploitation of these compositions. The recording is very good, likewise the piano quality.

Leginska plays with precision but not with distinction—there is unfortunately a certain monotony in her reading of Schubert's Marche Militaire. The recording director also deserves to be taken to task for putting this composition on a twelve inch disc when it has been more than adequately recorded upon a ten inch one in their own catalogue in the past. I refer to Levitski's old acoustical record which was recently withdrawn.

Bauer provides us with the outstanding piano disc of the month. His splendid response to the mood of the romanticists and his technical skill permit him to give excellent performances of these pieces. The Liszt composition more familiarly known as the Etude de Concert, is very popular and like the Liebestraum, tenaciously melodic. I am glad that Bauer chose to record it, because being difficult to play, he surmounts its tasks in a manner to assist all piano students who essay this Etude. The Schumann selection should be welcomed as so little of his piano compositions are recorded. The present one is chosen from his popular Phantasiesstücke.

Lionel Tertis enjoys the distinction of being one of the greatest living exponents of the viola. It is a difficult instrument to play effectively, but in the hands of a man like Tertis the tone is rich and alluring. The Schubert composition is charming with its melodic gaiety and Tertis plays it in precisely the right spirit. The Arensky Berceuse is not without charm also.

Heifetz re-records one of his most popular selections in the Valse Bluettes, and if I am not mistaken one of the very first he ever recorded. For those who admire these sentimental compositions which he chooses to play, this disc will provide two cameos of perfect workmanship.

The Musical Art Quartet steps outside of the category of a "master-work" set and offers us a single disc of fine merit. Here are two of the tuneful parts of the Five Novelettes by Glazounow for string quartet. Like all of this Russian's music these two compositions are well made and pleasing to hear, particularly when well played.

The Saint-Saens' suite is conceived in the old manner, its four movements being marked Preamble, Menuet, Intermede, Gavotte, and Final. His ingenuity is well displayed in this trumpet septet. Full of a boisterous spontaneity, with an underlying gaiety and wit, this music cannot but find appeal. It is most adroitly made, and the use of the trumpet is both clever and engaging. These discs were sent to me from the Royer Smith Shop.

Some Vocal Discs

Boheme, Puccini, Musetta's Waltz; and Valse d'oiseau, Varney; sung by Lucrezia Bori. Victor disc no. 1333. Nancy Lee, Adams; sung by Fraser Gange. Columbia disc no. 149M.

Serenade Francaise, Leoncavallo; and Si Vous l'Aviez Compris, Denza; sung by Mario Chamlee. Brunswick disc no. 15178.

The winsome charm of Miss Bori's Mimi is unforgettable. Her's is one

of the finest portrayals of the role, as her recent record of the familiar Mimi will attest. Her Musetta is scarcely as engaging as her Mimi, and the companion song, although rendered with considerable charm, remains as the Frenchman might say, n'importe! Why not some Spanish and Italian songs Miss Bori—there is no paucity of this material which has both worth and popular appeal.

Fraser Gange sings two old favorites commendably and with an especial regard for diction. If one likes these songs, here certainly is a disc to buy.

Chamlee assumes the role of successor to the very nearly immortal Caruso when he essays to sing these two selections made popular by this late tenor. Of course he opens himself to comparison which is unfortunate. Caruso's recorded versions of these

selections are by virtue of voice and style not to be equalled. In the Leoncavallo Serenade, sometimes called Les Deux Serenades, Chamlee's voice sounds strained and tight in the upper register.

A Symphonic Disc

March of the Caucasian Chief, Ippolitow-Iwanow; and Dance Orientale, Glazounow; played by the Philadelphia Symphony Orchestra. Victor disc no. 1335.

The Cortège from the Caucasian Suite is a re-recording. Stokowski conducts it here with plenty of vim, vigor and vitality. The Glazounow is like all of his music, effective, but I question whether anybody would recall it after a single hearing. It is neither interesting nor uninteresting; and so, presents a matter of personal choice.

JUILLIARD

SCHOOL OF MUSIC

Additional examinations for Fellowships at the Graduate School and Scholarships at the Institute of Musical Art will be held in New York City during the week of October 1 to 6.

Applications for these examinations must reach the office at the latest by Saturday, September 1.

Place and dates of these examinations will be communicated individually to applicants.

Communications should be addressed to

The

JUILLIARD GRADUATE SCHOOL

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Names and What Their Owners Are Doing

Jeanne Gordon, contralto, sailed on the SS. Majestic recently for Europe. Miss Gordon will sing a season of leading contralto roles in the Dresden Opera, under the direction of Fritz Busch, and will also have a number of guest appearances at the Paris Opera before returning to this country in September.

William Simmons, baritone, who is summering at Woodstock when he is not commuting to New York for Sunday night Atwater Kent Hours, was scheduled to give a joint recital with Harold Bauer, pianist, and Clarence Adler, at Lake Placid on July 26, and also to give a solo concert in Plymouth, Mass., the latter part of August.

Toscha Seidel, who recently returned to the management of the Wolfsohn Musical Bureau, has an interesting coast tour mapped out for him, beginning Oct. the 29th in Edmonton.

News comes from Guy Maier in Munich that he and his family are occupying a lovely villa in Nymphenburg Castle Park. Half a dozen American students are studying with him there and they derive great pleasure from weekly "Musikabende" held at his house. Guy Maier also writes that he has attended the famous Handel Festival in Göttingen.

Lucille Banner, coloratura soprano, sang Gilda in Rigoletto with the Fine Arts Opera Company at the Fortway Theater, Brooklyn.

In addition to his work in the orchestral whole, Mr. Malkin is to appear as soloist at several concerts through the season.

Alfredo San Malo, Latin-American concert violinist, plays in St. Malo, France, this month, after which he will give a series of ten to fifteen concerts in the leading European cities.

Frederick Warren, New York vocal teacher and concert manager, gave the second outdoor concert of the season at the Majors, Madison, N. H., July 29, with Frank Ferguson, dramatist, and Gladys Perry, cellist. These concerts are attracting patronage from a radius of one hundred miles from the little village of Madison, where a summer camp has been established by a number of well-known musical artists.

The personnel of the Hart House string quartet has disbanded for the summer. Geza de Kresz, first violin, is visiting Europe. Harry Adaskin, second violin, and Boris Hambourg, violoncello, are in the lake districts of Ontario. Milton Blackstone, viola, is in the White Mountains.

John Steel, tenor, is now signed up for three years of concert work under the managership of William Ade. He just completed a series of concerts in Jersey and Pennsylvania, arriving in New York this week to prepare for a two-months tour of Europe. He will sing in Berlin, Paris and London.



CAUGHT ON THE VACATION BEAT. HENRY G. WEBER AND ROBERTO MORANZONI, CONDUCTORS OF THE CHICAGO CIVIC OPERA COMPANY, CONFER TOGETHER IN EUROPE

Barre-Hill was stunned by the news of the recent sudden death of his mother. He was in Cincinnati for his scheduled debut. He left immediately for his home in Reading, but pluckily returned to Cincinnati and fulfilled his contract. He had a big success there, especially as Escamillo in Carmen.

Jessie B. Hall will manage the second Chicago season of the American Opera Company in October. The managerial offices will be in Miss Hall's suite, quite separate from the American Opera Society. Eva Gordon Horadesky, contralto, has been signed exclusively by Jessie B. Hall.

Walter Golde, New York coach and accompanist, sailed July 28 on the S.S. New Amsterdam to join his family for the summer weeks. Mr. Golde will return early in September to reopen his New York studio on the 10th of that month.

Richard Crooks, American tenor, sails on August 1 for a six months' European tour. Mr. Crooks made his European opera debut last year. Mr. Crooks has been re-engaged for Hamburg and will also be heard in five guest performances at the National Opera in Riga. An extensive recitation is also scheduled.

The Estelle Liebling Trio and the Misses Danks, Goodman and Boykin sang over Station WPAP, the Evening Journal Hour, on July 24.

Anna Graham Harris left on a motor trip to Montreal and Quebec on July 25. She will spend the month of August at Cape Rosier, Me. Incidentally, the contralto wishes it to be known that she will not spend her time "resting and preparing for her next season's program," but expects to do a lot of boating at the Cape.

Barbara Lull has recently returned from Houston after a prolonged visit with her family. She is now leaving for a stay in the Berkshires, where she will prepare her programs for next season's tour, which begins in October.

Paulo Gruppe is the proud and elated father of a ten-pound son who already displays much pep. Since this is the first addition to the family, we can well imagine with what rejoicing he was received. The three Gruppes are planning to go away for a few weeks.

Esther Dale, American soprano, is spending the vacation at her summer home in Vermont, where she is busy preparing programs for her New York appearances in the fall and her tours in this country and upon the continent.

The Hart House String Quartet is back at Hart House, Toronto, for a few weeks, having completed its Canadian tour at Quebec, where the Quartet played upon seven programs out of the eight presented at the Folk Song Festival.

Gaza de Kresz, first violinist of the Quartet, is on tour in Europe with his wife, Norah de Kresz, and one or two other members of the organization will spend vacations in various Canadian resorts.

Anton Rovinsky, pianist, is engaged in the writing of twenty-four preludes for piano. Mr. Rovinsky has completed twelve of this group.

Word has just reached the office that the Pro Arte String Quartet has given up its concert work for the month of July. Its members are now filling their days with plenty of fishing, which is their favorite sport.

Louise Arnoux is enjoying the summer at the Country Club in Hartsdale. Though the activities of the club occupy most of her time, she spends her spare moments in doing some work for her next season's programs.

Cobina Wright, accompanied by her daughter, has gone to Saratoga Springs for a month's rest. In the fall she will begin working on the Honegger repertoire, since she will go on tour with Mr. and Madame Honegger when they arrive in January.

Luella Melius has been engaged for a recital in Springfield, Ill., on Oct. 19 under the auspices of the Amateur Music Club. Mme. Melius' New York recital will be held in Carnegie Hall on Oct. 30.

Gina Pinnera, the soprano, will appear as soloist with the Detroit Symphony Orchestra in that city on Jan. 20. She has also been booked for a recital under the auspices of the Detroit Golf Club the following evening.

Mildred Dilling, harpist, is scheduled for an appearance in the Museum of Art, Cleveland, on Sunday afternoon, Feb. 24.

Laurence Wolfe, tenor, has returned to New York from a tour of the West, where one of his appearances was as featured soloist at the International Kiwanis Convention in Seattle.

Anton Rovinsky, pianist, is taking a vacation motor trip through the White Mountain region and to Quebec. He will return in the fall.

According to an announcement issued yesterday by the Beethoven Symphony Orchestra, over the signature of its conductor, Georges Zaslavsky, the first cellist of the organization will be Joseph Malkin, with whom a long time contract has been signed.

The West Side Musical College's summer term is now in progress, and will last until the 25th of this month. The twenty-eighth fall term of the institution will open on Sept. 10.

Percy Rector Stephens recently presented his pupil, Klaire Dowsey Shoup, in a recital at his studio. Helen Ernberger supplied the accompaniments.

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A BUSY SUMMER FOR TEACHER AND PUPIL

AMERICAN CONSERVATORY NOTES

Annelle Keane presented her piano pupils in recital in Conservatory Hall July 25.

Pupils of Edna Cookingham gave a recital in Conservatory Hall July 27.

M. L. Roubidoux, artist student of Herbert Butler, has become a member of the faculty of the University of Idaho.

Artists students of Josef Lhevinne and Oscar Sanger, of the faculty of the summer master school of the American Conservatory of Music, appeared in recital at Kimball Hall on July 18. Those participating were Mabel Allen Smalls, Lillian Stuber, Maren Johansen, Ethel Waterman, Irene Miller, Mina Earnest, Jeanette Sprinkle and Angelica Morales.

The enrollment in the Lhevinne master class is very large this summer. Artist students, professional pianists and teachers are here from all parts of the country. In addition to a full schedule of private lessons, Mr. Lhevinne is conducting four repertoire classes each week.

Piano and voice students from the master classes of Josef Lhevinne and Oscar Saenger were presented in Kimball Hall, July 11.

W. Harold Simons, of the violin faculty, presented his pupils in recital in Conservatory Hall, July 9. Of especial interest were the numbers of the ensemble class, which included the fifth symphony (first movement) by Beethoven, a Gluck overture and shorter selections.

The fall term of the conservatory will commence September 10. The examinations for the free scholarships will take place September 4-8.

CHICAGO, July 19.—Another of Prof. Leopold Auer's seemingly inexhaustible crop of violin prodigies came into public view on July 17. Joseph Knitzer was heard in recital at the Central Theater in the artist concert series of the Chicago Musical College. The newcomer is perhaps fourteen years of age, but his playing has a maturity and a sense of proportion and contrast well in advance of his years. In a program consisting of the Bruch G minor concerto, the Bach Chaconne and several shorter compositions, the young violinist disclosed a firm intellectual command of his music, a tone of the characteristic Auer quality, a facile and unfaltering technique, and intonation that but rarely fell short of perfect accuracy. Olga Sandor provided the piano accompaniments.

ALBERT GOLDBERG.

A postcard from Jeremia Harrison Irvine announces that she arrived in Italy on the Conte Grande, and will pass a few months motoring through Italy and France, visiting sundry music festivals and reviewing new music. She will arrive home on Sept. 28, and will immediately reopen her studio.

Manley Campbell Duckworth, artist pupil of Ralph Leopold, gave a piano recital at the Sorosis House, Orlando, Fla., at a recent date. The program featured Beethoven's Sonata Op. 31, No. 2, a Chopin and a Debussy group.

Grace Divine, young mezzo-soprano who declined the Juilliard Foundation Scholarship award to accept a contract with the Metropolitan Opera Company, is at her summer home on Lake Memphramagog, Canada, busy with the fifty roles assigned to her for the coming season.



ANNA HAMLIN, SOPRANO OF THE CHICAGO CIVIC OPERA, RESTING AT HER HOME IN LAKE PLACID AFTER A EUROPEAN VACATION TOUR THAT INCLUDED A MONTH IN MONTE CARLO, TWO MONTHS SINGING AND STUDYING IN PARIS AND A WEEK IN BERLIN

BRIDAL SONG OF PERCY GRAINGER'S SUNG

Percy Grainger's Bridal Song, written in celebration of his approaching nuptials, received its initial performance at the concert of the Chicago Musical College Symphony Orchestra which the pianist-composer conducted at the Central Theater on July 21. The work admirably expresses the mood suggested by the title. It is melodious in the warm, flowing style of the composer's Colonial Song and the Lullaby from the Tribute to Foster, and like those works is set in a rich and expressive harmonic background. The opening is lightly orchestrated for solo string quartet, but as the development proceeds, orchestral resources are more and more drawn upon until a sonorous climax is attained. The piano obbligato which occurs throughout the piece was played by Marshall Sumner.

Also of interest on this program was the first movement of a concerto for piano and orchestra by Ruth Orcutt, played by the composer with Mr. Grainger conducting. The work is soundly written, if not very brilliantly orchestrated. In its ballad-like flow of melody one recognizes an American idiom quite as much as in the rhythmic perversities generally accepted to be our outstanding musical characteristic.

The program further contained Rubin Goldmark's Negro rhapsody; the second and third movements of Carpenter's concerto, well played by Vera Bradford with a second piano accompaniment of exceptional power and color by Ralph Dobbs; the waltz from Romeo and Juliet, and Rummel's Ecstasy, brightly sung with engaging style by Eunice Steen; and the Handel-Harty suite from the Water Music, rearranged for orchestra and piano ensemble by young Storm Bull, who assumed direction of the work.

ALBERT GOLDBERG.

CHICAGO, July 23.—Pupils of Rudolph Reuter are active in many fields. Four young pianists from his studio are well known to radio audiences: Harold Van Horne, Robert Whitney, Beatrice Royt and Rosalie Saalfeld. They are also busy in other fields. Miss Royt recently played an entire week of recitals in Lyon and Healy Hall, and Miss Saalfeld, who has appeared several times in Chicago, will give her first New York recital in October.

CHICAGO, July 21.—Moissaye Boguslawski, Chicago pianist, made one of his infrequent recital appearances at the Central Theater on July 19. If it be true that a man puts forward his best foot, then Mr. Boguslawski considers his exceptional technical facility of prime consideration, for he opened his program by playing no less than six of Liszt's settings of the Paganini caprices. It was a task worthy the great Franz himself, and if Mr. Boguslawski's audience was perhaps less awe-struck than those which once heard Liszt, his way through these technical forests, it was not because of any lack of competency in Mr. Boguslawski's disposal of his chore, but because time has unkindly dimmed these compositions.

The four part piece of Chopin's, which the program described as a sonatina in B flat minor, proved that speed and strength are not the whole of the recitalist's equipment, for sentiment and musical taste were logically employed throughout its progress. Beethoven's C sharp minor sonata, and Debussy's Minstrels concluded the program.

ALBERT GOLDBERG.

Members of the Oscar Seagle Colony gave a musical program for the graduates of St. Mary's School of Glens Falls and Hudson Falls recently. The concert was preceded by a dinner and was held in the famous Half Way House, midway between Glens Falls and Lake George. The artists were Misses Winifred Griffin, Frances Becker and Lillian Pfau, and Messrs. Leonard Stokes and Allen Allen of London. The Irish and Scotch groups given by Mr. Allen in costume were especially original and enjoyable.

BOSTON MUSIC NOTES

BOSTON, July 24.—Pupils from the studio of Marie Duma, Pierce building, have completed an active year. Mabel Parkes Friswell, soprano, has just concluded a long list of concert, radio and church engagements. Ethel Spencer, soprano, was recently selected as soloist at the Copley Square Methodist Episcopal Church.

Edith Rowena Noyes Greene recently gave her last pupils' recital of the season at her lake home, Harmony House, Lake Waushakum, Framingham, Mass. Thirty advanced pupils gave a splendid program assisted by ensemble pupils and well-known singers of Boston. One-hundred former pupils of the Edith Noyes Club has been invited as guests and a delightful reunion took place.

Willard Erhardt, Boston tenor, singing in Italy under the name of Guglielmo Gehardi, made his initial bow recently in the role of Canio in Pagliacci at the Theatre Splendor, Pietrasanta, Tuscany. The performance was given under the baton of Maestro Cregmag-nani, one of the best known maestros of Milan, who conducted for many seasons at the Dal Verme Theatre in that city. The tenor received an ovation for his singing of Ridi Pagliacci. Mr. Erhardt has been in Italy for the past eighteen months, studying under Angelo Parola.

W. J. P.

HONOLULU, July 13.—Jan and Mischel Cherniavsky, of the famous trio, arrived here today aboard the steamer Niagara, on their way to Vancouver and London.

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FRED LINCOLN HILL, OF PORTLAND, ME., WHO HAS ACCEPTED A TEACHING POST IN PALO ALTO, CAL.

M. ELFERT FLORIO DIES

M. Elfert Florio, voice teacher, composer and musician, died July 12, 1928, at the Presbyterian Hospital, New York City, of double pneumonia. Prof. Florio was internationally known in musical circles, not only on account of his own work but because of his pupils, some of whom were Oreska Warden, soprano of the Paris Opera Comique, Minnie Kriegman of the Nuremberg Opera and Nicolò Zann of the Prague Opera. He studied several operatic roles with the composers, Rhadames in "Aida" with Verdi and "Tosca" with Puccini. His opera debut was made at La Scala in Milan in 1897 which was the beginning of his success. From Milan he went to Bayreuth where he sang in the Festspiel House, Cosima Wagner expressing appreciation of his art.

As a recitalist he was well known appearing with Adelina Patti at Albert Hall in London. He was a scholar and thorough academic musician. His last composition, "Halleluiah, Sing His Praise" is soon to be published by Schirmer. He is survived by his wife and two children, Charles Josef and Sonia Mae. He was buried in Maimonides Cemetery.

LOUISE C. BECK

The passing of Louise C. Beck on July 7 removes from Seattle and the Pacific Northwest one of the pioneer piano teachers who link the past with the present. Mrs. Beck was born in Athens, Georgia, and graduated from the first women's college in the south, at Athens. Her musical studies were pursued with William Mason, Rafael Joseffy, Albert Ross Parsons, Kate Chittenden and others, and she kept abreast of the times by frequent visits to New York. Mrs. Beck was a leader in Seattle's musical circles. She entertained many notable musicians at her home. She was one of the organizers of the Seattle Musical Art Society and was a member of numerous other fraternal organizations.

William C. Handy, Negro composer, has written a song entitled Ethiopia Stretches Forth her Hands Unto Thee which he has classified as the Aframerican Hymn. The song is suitable for choirs, glee clubs, schools, and patriotic gatherings.

CLEVELAND G. ALLEN.

Tosca Temperament and Gall at Ravinia

By
Albert
Goldberg

CHICAGO, July 26.—Elisabeth Rethberg was to have sung Tosca on July 25, but temperamental tonsils decreed otherwise. At a day's notice Yvonne Gall assumed the role she had sung but once previously at Ravinia. Edward Johnson was scheduled for and did sing Cavaradossi, although an attack of lumbago kept the management in doubt as to his participation until the last moment. Wherefore, not altogether inexplicably, the results were not as edifying as they might have been. Not in a week of ordinary opera—not in two weeks of Ravinia opera—have we encountered as much meaningless gesture and greswome grimace as there was on this night. Arms flailed industriously and faces contorted ceaselessly, but the drama of Floria Tosca failed to come to life.

Where other sopranos have considered a patrician dignity to be the keynote of Tosca's character, Mme. Gall's conception ran to a coyness that almost became kittenish. Her smile is charming, but on this night it was sadly overworked. Nothing of importance in the action escaped her, but it failed to carry conviction. Vocally she disposed of her task admirably. Her tone was full, and perfectly poised. There were occasional suggestions of appropriate coloring.

Did Tosca Know Her Groceries

Mr. Danise's Scarpia was as malevolent as a Roman nose and copious grease paint could make it. But aside from a fearful visage he was a benign, kindly soul, whom any Tosca who knew her groceries could have tricked without bloodshed. Subtleties of diction and emphasis were discarded in favor of a smooth, flowing vocalism that was pleasant but meaningless. He died as he had lived, with a minimum of discomfort to himself and his audience. The three minor roles were masterpieces of portraiture. Vittorio Trevisan's Sacristan has become so beloved that his entrance is now applauded. He was again the slyly humorous, half pathetic figure that never oversteps his proper place in the picture and yet never drops into insignificance. The Angelotti of Louis D'Angelo was excellently portrayed, and the spy of Giordano Paltrinieri was admirably detestable.

Ravinia Dons Fedora

All that could be done for an opera by Umberto Giordano called Fedora, was done at Ravinia, July 26. Mr. Eckstein mounted the work in his most painstaking and brilliant style, cast it with his best singers and actors, and entrusted its direction to Mr. Papi. If, in spite of all these advantages, an air of futility hung over the endeavor, it must be charged directly to Signor Giordano, who dispensed music most parsimoniously in one of the most attenuated of all operatic scores.

Miss Easton and Mr. Martinelli labored heroically to conceal this poverty, and, as far as the public was concerned, succeeded brilliantly, for loud and prolonged applause rewarded their efforts. Both soprano and tenor fitted well into what might have been—had inspiration attended the composer's labors—first class operatic roles. If, in character portrayal, forgetfulness of self does not enter conspicuously into the scheme of either artist, the absence

in nowise impairs their general capability or their musical discernment. Giuseppe Danise, through no fault of his own, was chiefly diverting for a marked resemblance to Giorgio Polacco. Leon Rothier, who, according to the program, sang the role of Cirillo by courtesy, need not have been ashamed to do it by contract, for is not a small thing well done as worthy as a great one? Louis D'Angelo, as the second captain of police who had walked the Ravinia stage in two nights (Time: the present; Place: Chicago) performed his duties unctuously and very capably. To Philine Falco fell the double duty of looking like a famous Polish pianist and also performing like one. The former she accomplished very cleverly. Other parts of varying prominence in stage pictures that bespoke excellent direction were taken by Margery Maxwell, George Cehanovsky, Giordano Paltrinieri, Jose Mojica, Gladys Swarouth, Carlo Coscia and Louis Derman.

Mr. Papi, whose alchemy with this same composer's Andrea Chenier is still vividly remembered, conducted with his usual do or die determination to extract music from a score. There were no casualties, but there also was little music.

Un Ballo in Maschera was repeated on Monday, July 23, with the same cast that sang the first performance: Mmes. Rethberg, Claussen and Macbeth and Messrs. Martinelli, Danise, Lazzari, D'Angelo, Cehanovsky and Paltrinieri. Mr. Papi conducted.

Madame Butterfly was sung on Tuesday, July 24, with Mario Chamlee new to the role of Pinkerton. Otherwise the cast consisted of Mmes. Easton and Bourskaya, and Messrs. Basiola, Mojica, Ananian and D'Angelo. Mr. Papi conducted.

Fra Diavolo was repeated on Friday, July 27, sung by the cast of the first performance: Mmes. Macbeth and Bourskaya, and Messrs. Chamlee, Mojica, Trevisan, Lazzari, Paltrinieri, D'Angelo, Coscia and Derman. Mr. Papi conducted.

ALBERT GOLDBERG.

CHICAGO, July 19.—A recital by Alice Phillips, soprano, and William Phillips, baritone, of the Bush Conservatory of Music faculty, was given on July 14. Accompaniments were played by Jeanne Boyd.

Elsie Alexander, pianist, and Emerson Abernathy, baritone, appeared in joint recital on July 16. Miss Alexander played the Bach-Liszt prelude and fugue in A minor, and compositions by Chopin, Dvorak, Rhene-Baton and Liszt. Mr. Abernathy presented Schumann's entire Liederkreis cycle, with accompaniments by Miss Alexander.

HAWAIIAN STRAD PLAYED AT CONCERT

HONOLULU, July 17.—Peter Meremblum, Russian violinist and head of the music department at the Cornish school, Seattle, appeared in recital tonight at Mission Memorial hall, Honolulu, playing, for its first public hearing in the Hawaiian Islands, the Hawaiian Strad, property of Rudolph Bukeley of Honolulu. Arlene Page was the accompanist.

Meremblum played to a capacity audience which was unusually responsive. Revealing a rich smooth and powerful tone, ample fire and a sure technique, the violinist created a memorable impression.



Hartsook Photo

VIRGILIO LAZZARI, WHO IS ON THE ROSTER OF BASSES OF THE CHICAGO OPERA COMPANY, HAS REPEATED HIS USUAL SUCCESSES AT RAVINIA THIS SUMMER

HUROK BOOKING MANHATTAN OPERA HOUSE

Noted Impresario to Bring Attractions to Famous Playhouse

With the recent change in ownership of Hammerstein's Manhattan Opera House, the bookings for the famous playhouse will be entrusted to S. Hurok, the noted concert manager and impresario. In association with William J. Matthews, president and trustee of the Scottish Rite Consistory, Mr. Hurok plans to house a large number of theatrical and concert attractions within its historic walls this coming season.

The edifice on West Thirty-fourth Street has undergone several transformations since first erected by the late Oscar Hammerstein for an operatic temple. After his death, the fortunes of the playhouse waned and eventually it passed into the hands of the Scottish Rite Consistory, which expended close to a million dollars in renovation and redecoration. Mr. Hurok has frequently presented his artists and attractions at the Manhattan Opera House, finding its acoustics and stage facilities especially good. No expense nor effort will be spared to insure the physical aspects of the structure against all criticism.

NEW ORGANIST AT ROXY

S. L. Rothafel announces that he has engaged Dr. Melchior Mauro Cottone to join the staff of organists at the Roxy Theatre, beginning July 28. Dr. Cottone is also a composer of merit. He holds the degree of Doctor of Music from the University of California and a Medal of Honor conferred by the Italian Government.

Dr. Cottone was first persuaded to lend his creative and interpretive talents on the organ to the music in the motion picture theatre by Roxy when that impresario undertook direction of the first de luxe Broadway houses. Cottone was the first organist to bring an interpretation of serious organ music to this popular form of entertainment. In rejoining Roxy's direction, he contributes a new impetus to the organ music for that theatre. The division of popular organ music will remain headed by Lew White, while Cottone will take charge of the division of classic music.

MIAMI, FLA.—Miami is again having summer concerts by resident artists. Mrs. Sigler is in charge of the programs, and each Friday night represent some special department in the city.

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Photo courtesy Metropolitan Museum of Art
AN ORIGINAL CRISTOFORA PIANO WHICH IS NOW IN POSSESSION OF THE METROPOLITAN MUSEUM IN NEW YORK CITY

CRISTOFORA'S BEST PIANO REPOSES IN NEW YORK

Cristoforo, inventor of the piano, made this in 1720. The only other Cristoforo piano in existence is in a museum in Cologne.

The piano now in New York was purchased at a public sale at the Grand Ducal Palace in Siena by Signor Fabio Mocenni, the sale being held by order of the Minister of the Household, who disposed of all things which he considered of no use. It was not until 1875 that, through examination of an inscription inside of the piano, it was discovered this was the first perfected piano. It was purchased in 1896 by Mrs. Crosby Brown as a gift to the Metropolitan Museum. The last private owner was the grandson of Signor Mocenni, Diego Erneste-Martelli, of Florence, Italy.

This piano has a compass of four octaves and a fourth C to F. It stands on three legs, and the case is trapeze-shaped, of cedar wood, painted black. Thirty-two keys are of light wood, and two ivory knobs enable the action to be withdrawn. There are two strings to each note. The length of the piano is seven feet, seven and a half inches; width, three feet; depth, nine and a half inches.

B. C.

PADEREWSKI PLAYS WITH THE FLONZALEYS

At Morges, Switzerland, where Paderewski has his summer home, the Flonzaley Quartet had the unforgettable experience of playing chamber music with the master. They had one rehearsal, and the following day played the new quintet by Gustave Doret for a few chosen friends. The work was written last year for Paderewski, and is dedicated to him.

Gustave Doret is the Swiss composer whose earlier string quartet was presented to the American public three years ago by the Flonzaley Quartet. Doret has written several operas which have had great success in Paris and Holland, and his scores for La Fete des Vigierons are well known. His symphonies, pieces for piano, and numerous songs have established him as a sound musician.

* * *

ORLANDO, FLA., July 16.—Because of the enjoyment radio fans derive from hearing organ selections, the management of the City auditorium and officials of radio station WDBO have completed arrangements for a weekly one-half hour recital to be given on the city's Estey organ every Wednesday night at 8:30. These recitals will be given by well known local musicians. P. P.

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TOWARD A NEW YORK OPERA COMIQUE

During the coming autumn and winter, the Civic Repertory Theater will again be the scene of Sunday night performances of opera in an intimate setting. Anthony Bagarozy, encouraged by the success of his Musical Sundays last spring, purposes supplementing them with an extended series of representations of familiar and unfamiliar operas.

It is his plan to present other lyric dramas which have not been heard at the Metropolitan for a number of years, such as Don Pasquale, Lakme, La Favorita, The Masked Ball, I Puritani, Fra Diacolo, Thais, and The Secret of Suzanne.

After his success with La Forza del Destino he desires to resuscitate another Verdi opera of the same period, The Sicilian Vespers. He contemplates the exquisite antique, Cimarosa's Matrimonio Segreto, the revival in Italian of Spinelli's realistic A Basso Porto (which has been done here only in English, and that many years ago), and to bring forward the Chopin of Giacomo Orefice.

These generous plans, together with the theater of appropriate size in which they are to be brought to fruition, seem distinctly to fill that definite need in the musical equipment of New York, an Opera Comique.

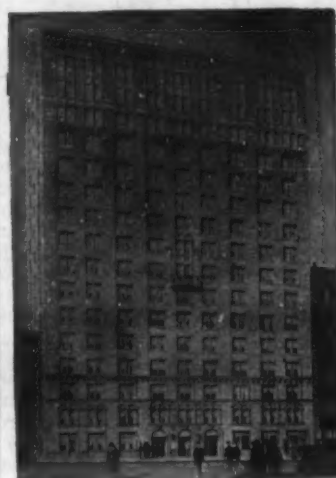
Because Lakme, La Favorita, The Masked Ball, and The Sicilian Vespers have "unhappy" endings they are not out of place in an Opera Comique. Tragedy can be presented in intimate terms as advantageously as comedy. The staple repertory of the Opera Comique in Paris, for instance, consists not of side-splitting comedies and roaring farces, but of just such operas.

It is intended that these performances shall give young singers a chance to appear before the New York public, thus gaining valuable experience. They will be under the directory of Aldo Franchetti, composer and as conductor, whom Mr. Bagarozy has engaged as his

musical director. The associate conductor will be Pasquale Rescigno. Describing himself as a "music-loving impresario (a definition worthy of the late Oscar Hammerstein), Mr. Bagarozy declares that he has never made money with opera. On the other hand, he says that he has never asked for financial support from any one, and that all he wants now is the kind of moral support that expresses itself in well attended performances. He promises that if these new Musical Sundays prove to be money-makers he will put every cent gained into further productions.

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VALERIE LOOS, A YOUNG SOPRANO WHO MADE HER AMERICAN DEBUT IN CINCINNATI WITH THE ZOO OPERA ON JULY 11 AS ELSA IN LOHENGRIIN ON ONE DAY'S NOTICE. SHE HAS HAD OPERATIC EXPERIENCE IN GERMANY

Zoo Opera Gives The Jewess

Seldom Heard Opera Repeated by Demand

CINCINNATI, OHIO, July 24.—In spite of wet weather, the Zoo Opera forces continue undaunted. The largest advance sale of the season was reported Sunday morning at the Zoo ticket office, but the three heavy down-pours during the day dampened the ardor of many opera enthusiasts who consequently missed one of the finest performances yet given. The Jewess was repeated this year in response to popular demand, due to its unprecedented acclaim last season. The chief honors for the performance last Sunday night go to John Dwight Sample, whose personal triumph of last year is well remembered and who repeated the excellent impression he had previously made. Agnes Robinson, soprano, again had the role of Rachel. She made of it a very convincing study of stage portraiture.

She is splendidly suited to the role. Italo Picchi, Cincinnati's own basso cantante, made his reappearance as the Cardinal. His rich, well-schooled voice was at its best. Fanny Cole, a newcomer to the opera ranks, was seen to great advantage in the role of the Princess Eudisia. Her singing of, I Fain Would See the Jewel Rare, was one of the most delightful spots in the opera. Albert Mahler, young tenor,

Cleveland Institute Prospectus

The full curriculum for the winter term of the Cleveland Institute of Music, to begin September 19, is outlined in the 1928-29 catalogue just received. A listing of faculty, including many new teachers, and an extensive announcement of courses indicates the constant growth of the school of which Mrs. Franklyn B. Sanders is director. Regular courses leading to teachers' certificates and degrees are offered in instrumental, theoretic, vocal and public school music branches. Graduate courses lead to artist diplomas, and the degree of Master of Music.

Training in private lesson and class is scheduled in the departments of piano, headed by Beryl Rubinstein; violin, Andre de Ribaucourt; organ, Henry F. Anderson; voice, Marcel Salzinger; theory, Herbert Elwell, and Ward Lewis; public school music, Russell V. Morgan.

In addition to musical subjects, language classes are listed in English, Italian, German and French, primarily for voice students, to give them understanding of the language and faultless diction, but open to all adult students, and to non-students.

Opera School Will Continue

A School of Opera, begun last year under the direction of Salzinger (who came from Europe's opera stage to head the Institute voice department), will continue this year, sponsoring the movement to give singers in this country the advantages of operatic training and experience.

Dalcroze Eurythmics, which has al-

ways been a branch of Institute training, is to be given again under the direction of Gladys Wells, graduate of the London School of Dalcroze. A special opportunity is offered to school teachers doing extension work to train in eurythmics, and receive regular credits. Evening classes in music history and harmony are included in the extension courses for teachers.

An orchestra department offers students opportunity for training in any orchestra instrument. In addition to regular instrumental lessons, practice in the Institute's junior, senior and intermediate orchestras gives the student actual experience. Ensemble training includes quartet, trio, two-piano, and sonata as well as orchestra experience. Ensemble singing includes a Madrigal Chorus directed by Lewis, and Opera Chorus by Rubinstein.

Expert training in pedagogy, according to systems devised by faculty authorities, including practice, teaching, applies to both piano and violin departments.

Comparative Arts Discussed

A Comparative Arts Course is again to be an important supplement to the Institute curriculum. It is a lecture course designed to give the music student a background of all the arts, against which to view his own art of music. Each year a different period of development of the arts is covered. The 1928-29 course will cover the 17th and 18th centuries, interrupted by four Schubert recitals commemorating the 100th anniversary of this composer.

NEW HEAD FOR VOICE DEPT. OF OKLAHOMA UNIVERSITY

OKLAHOMA CITY, OKLA., July 28.—Ralph W. Soule, former director of music at Findlay college, Findlay, Ohio, has been appointed head of the voice department at Oklahoma City University, according to an announcement by Dr. Eugene M. Antrim, president of the college.

"We are well pleased with the selection of Soule," Dr. Antrim said. "He has sung with a number of the foremost symphony orchestras in the country, and he has a record of success with glee clubs as well as in other branches of instruction. He has none of the eccentricities of so-called genius."

CHICAGO, July 14.—A second concert by the trio consisting of Leon Sametini, violin, Alfred Wallenstein, cello, and Richard Hageman, piano, was given at the Central Theater on July 14. Brahms and Arensky were the composers drawn upon. As at a previous hearing, the combination of these artists again provided music making of the highest type. Individual capabilities remained, but individual idiosyncracies were subordinated to the general purpose. The Brahms trio, op. 8 was given a reading finely balanced and detailed, and which boasted rare tonal qualities. A. G.



ISAAC VAN GROVE, MUSICAL DIRECTOR OF THE ZOO OPERA

MUCH MUSIC PROVIDED FOR SCHUMANN-HEINK'S MASTER CLASS

KANSAS CITY, Mo., July 23.—The faculty of the Horner Institute-Kansas City Conservatory has provided a series of interesting entertainments for members of the Schumann-Heink master class and school patrons. Stanley Deacon, baritone, assisted by Leith Stevens, pianist, proved extremely popular with the first audience, many of whom stood through the program. Laura Townsley McCoy, soprano, formerly an associate faculty member and later Schumann-Heink's assisting artist, on tour, was heard in the second event of the series. Miss McCoy repeated the successes she has had here, on other occasions. Wilbur Pfeiffer, pianist, was heartily received and Leith Stevens' accompaniments for Miss McCoy were excellent. Mary McKee and Catherine Hatch, pianist, gave the third concert, offering a duo-piano program. Charlotte Harriman, soprano, of Washington, D. C., winner of one of the Schumann-Heink scholarships, assisted. Harold Bernhardt, violinist, and Mary Betty Felts, pianist, were heard in the fourth concert of the series. Mr. Bernhardt was accompanied by his wife.

At the weekly musical teas given by Ernestine Schumann-Heink at the Bellevue Hotel for the members of her master class, musical programs have been given by a trio, the personnel of which was Virginia Bacot Drane and Mary Endicott Drane, violinists, and Margaret Hazelton, pianist. At the tea on July 11, Harold Bernhardt, violinist, accompanied by Mrs. Bernhardt and Mary Betty Felt, pianist, were heard.

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TRADITION in EUROPE NERVES in AMERICA

An Interview With Karl Krueger

By R. H. Wollstein

PARIS, June 30.—I pushed up the stairs at Number 157 Avenue Wagram. There, before Albert Roussel's door, was a tall, distinguished gentleman who gave evidences of an urgent desire to hold speech with someone in a language other than French.

"Monsieur Roussel?" he enquired, pointing not at me, you understand, but at the door.

"Yes," I replied, "at least I think so."

"Good," said the gentleman. The dialogue was cut off by Madame Roussel, who opened the door and led us into separate rooms.

Through the single hanging, though, I heard quite plainly that he had come to see the Maitre about some music, and he must have heard that I had come "de la presse americaine," for an interview, for he came in presently, and asked me for the local address of MUSICAL AMERICA. Then he gave me his card. To allay the turgid suspense let it be said. It was Karl Krueger.

An Unexpected Meeting

The genial director of the Seattle Symphony Orchestra was in Paris for a few days, between his visit to Vienna and his departure for home. He had come to Albert Roussel to see and hear certain of his works, with a view to performing them. (And Roussel, who had not the scores handy, and was leaving town that very evening, made an appointment with Mr. Krueger to meet him in the afternoon at the Salle Pleyel, so that he might hear the works in question on the piano-player!)

It was after leaving Monsieur Roussel that Mr. Krueger was kind enough to tell me of himself. Most of his European visit had been spent in Vienna, making music himself, (as guest conductor of the Vienna Philharmonic) and listening to the music of the city, for which he harbors an enthusiastic admiration.

"Vienna is the place to hear Mozart performed with all the deftness and lightness and beauty of the real Mozart tradition. Indeed, it is the deference to tradition that keeps Vienna's music at an even pitch of excellence. "But," Mr. Krueger went on, "there is such a thing as overdoing tradition—of soaking in it to a saturation point, at which nothing more can be absorbed."

Tradition Drove Out Great Masters

"That sort of tradition is the kind that drove Wagner out of Vienna—and Schumann and Bruckner and Mahler. And one finds it edging in upon one to-day. In many cases it is too much love for the old that stands in the path of advancement. But leaving

newer compositions and 'newer' music out of the question for the moment, there is the matter of 'touching up' and arrangements. In the old world—and I speak particularly of Vienna, where I had the chance of making my most recent observations—music is considered not according to the way it sounds best, but as its creator left it, no matter how long ago. Take the case of the glorious third symphony of Schumann. Mahler made an arrangement of it—by no means did he permit himself liberties with it—he simply retouched it so that Schumann's quite obvious preponderance of chord mass and lack of polytonality would be equalized. And in Mahler's arrangement, the symphony actually *sounds!* Yet this slight and beneficial retouching on the part of a musician as serious and eminent as Mahler was sharply criticised in traditional Vienna! On the other hand, Frederick Stock has almost entirely rewritten that same symphony along polytonic lines—not just retouched it, but worked it over from the ground up. The work is welcomed in America because of its merits, and its sounding qualities!"

Has America Culture?

"One of the things that angers me most (naturally, in a friendly way), is the general European attitude towards the general American mentality," says Mr. Krueger. "Of course, I am not speaking here of any one definite person or group or country, but of the wide-spread attitude that has existed for so long, that Americans are culturally inferior to Continentals. I ask myself often how that can be. Is not America the heir of continental culture? Does an Englishman, for instance, cease to lay claim to the landmarks of English culture, because he migrates to Australia? Europe is inclined to mark out a block-solid of 'cultured' classes, forgetting, apparently, that those cultured classes had exactly the same middle-class origins as the American middle class that takes times from its pursuit of a living to cultivate the gentler things of the spirit. After all, the middle class has always furnished the culture-carriers, just as the lowest class has generally been the soil from which genius springs. In Vienna, just recently, I walked past the house where, as the tablet informed me, Haydn had been 'Kammerdiener.' In the days that he was Kammerdiener, Haydn wasn't even of the middle class for such service is distinctly menial!"

"Europe makes the mistake of crediting us with an inferior mentality. At this actual moment we have occasion to be contrarily optimistic. For the soil of all creation—the potentiality of



Fayer, Vienna
KARL KRUEGER, CONDUCTOR OF THE SEATTLE SYMPHONY ORCHESTRA

all great things, whether at the actual moment they have manifested themselves or not—is nervous energy. There is a surplus of such nervous energy charging through America to-day while Europe, on the other hand, needs recharging. I shouldn't dare to say that Europe had reached and passed its cultural high-point, but certainly there is no getting directly at art, in its own terms. Europe is talking much of great music and measuring all modern effort in terms of the great music of the past—but is it working in the idiom of the art itself—is it writing any great music?

Our Asset Is Nervous Energy

"On the whole, I believe that America has, musically speaking, an enviable position in the world to-day. It is heir to Europe's vastly older and superior culture, at long range; through purely intellectual contacts, and at close range, through the internationally composite character of its own citizens. America's cosmopolitan physiognomy enables it to listen to everything with an open mind—predisposes it, you might say, to plunge into everything, no matter where it comes from. Just one more instance of what I mean by America's superiority in being willing to try new things. Next spring, at the Philharmonic concerts I have been invited to conduct in Vienna, I shall play three nocturnes by Debussy. While I shan't go so far as to say that they have never before been heard in Vienna, at least I can't find any record of such a performance."

Opera Evolves In German Provinces

Mr. Krueger spoke enthusiastically of the operatic developments he found while passing through the German provinces. Composition has been in a state of quasi-revolution for a number of years, he says, and the older forms have been slashed in a frantic search for new ones. And in the German provinces—the regulation small towns which do not derive in any way from the dictates of the far-off capital—there is a decided development taking place in the field of opera. Composition, designing of costumes and sets, even stage technique is being re-born in the smaller cities.

Mr. Krueger was most enthusiastic, however, over several finds he himself made among the archives of the Society of the Friends of Music, the choice of which he is taking back with him to perform. They are revivals of hitherto unreclaimed classics—a work of Haydn, a Mozart symphony, and one by Schubert, which, Mr. Krueger hazards, has never yet been heard.

SKYSCRAPER-ART TEMPLE FOR ROERICH MUSEUM

A monument of the arts is to be erected by the Roerich Museum and the Master Institute United Arts, according to an announcement just made. The new building, which is to be called the Master Building, is to be twenty-four stories high and to be on the present museum site at 310 Riverside Drive.

The phenomenon of the American skyscraper has become inseparable with industrial life—but in the Master Building for the first time this structure will be devoted to a center of beauty. In addition to housing the Roerich Museum and the Master Institute of United Arts, the Master Building will also contain Corona Mundi, the International Art Center, an organization for the spreading of wider knowledge and appreciation of the arts.

Besides these three are features which are of vast importance to the musician. The Master Building is to contain an auditorium of 500 seating capacity. This auditorium is being built with great attention to its acoustical properties. It is hoped this will become one of the new centers for the important concerts, recitals, as well as educational conferences, of New York. The Auditorium will be ready in the early Fall of 1929. In addition to the auditorium there will be smaller conference rooms which may also be used for intimate recitals. Another important feature of the building will be the Art Library. It is the plan of the directors to open their significant library to the public for reference work. The library of the Roerich Museum has gathered one of the finest collections of books on all phases of art, many of them of rare quality.

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SELECTED BROADCASTS

REVIEWED BY DAVID SANDOW



THAT broadcasting offers a fine field and many opportunities to composers is the contention of Gustav Klemm, composer and program supervisor of Station WBAL, Baltimore. Thanks to the broadcasting studio which has brought talented music writers into their own, the day of the half starved and friendless composer who struggled alone in his unlighted garret, is gone, he predicts.

With as many different musical programs in the air as there are minutes in the day it soon became evident to harassed program supervisors that new compositions must be constantly forthcoming to appease the musical appetites of the radio audience, continues WBAL's statement.

As proof of the foregoing we are told that Mr. Klemm within the past six months has written a score of songs, several orchestral works and piano selections all of which are in the hands of publishers for early issue. "Some of these songs I wrote especially for WBAL soloists" says Mr. Klemm "and I think it is interesting to note that the contact the composer has with some of the finest radio singers and musicians is in itself an inspiration to greater work."

In the main the foregoing is not without foundation. Yet it must be apparent to habitual listeners that many of the larger broadcasters have not wearied themselves by opening doors to unknown composers. This is not because of any lack of desire to extend a helping hand. It is simply that radio, a new art, and not over bold, is content to "play safe" by presenting works whose merits and authors are already established and known.

Now and then an attempt is made to offer new and rarely heard works. These movements, however, have been sporadic and after a brief existence have passed into oblivion. Such a fate overtook the pioneers, a Columbia Broadcasting System Feature, whose avowed policy was to present rarely heard compositions and first radio performances of unfamiliar music. Whether the feature died because of the effort entailed in arranging programs of this nature or because of lack of listener interest deponent sayeth not. However, I am inclined to think that the latter condition was mainly responsible.

Broadcasting is a singular mode of entertainment. Possessing a universal appeal, it is just because of this ex-

tensiveness that it is apt to be conducted along conservative lines. The diversity of tastes catered to predicated the employment of a policy most likely to please all listeners. The sponsor who expends his precious dollars to interest prospective customers is not likely to jeopardize his feature by presenting a program which may cause listeners to abruptly tune away. Even those not versed in music know that Beethoven and Wagner must "be the goods" or their works would not have survived. So the inexperienced listener lingers with a "classical" program for curiosity's sake if not because of any genuine pleasure derived.

What has been written is not intended to imply disagreement with WBAL's program supervisor. Radio assuredly does contain opportunities for unknown composers and in a few instances impresarios have given their creations chances to be heard. But at present the majority is not following this practice. They should, but they don't... too much money at stake.

Columbia System Expands

To take care of the additional time made available by contracting for sixteen hours of daily land wire service between its links, the Columbia Broadcasting System has acquired Station WABC of New York as additional transmitter to its present key station WOR. This new arrangement which goes into effect Sept. 2 will in no wise affect that now in force with the Newark Station. WOR will continue as the key station for the CBS chain of nineteen links under the time arrangement now in force, and will alternate with WABC in additional features.

The growth of the Columbia Broadcasting System is due to the high standard of its programs which in the short time since the system's advent last fall have placed it in the front rank of the country's major chain systems. The Judson Radio Program Corporation, of which Arthur Judson, concert manager, is the guiding head, is responsible for the Columbia features, its policy to make each hour's broadcast as fine as the preceding one has won for it results exceeding expectations.

WABC, which has made an excellent name for itself in the Metropolitan area broadcasts on a frequency of 309.1 meters through a 5000 watt transmitter located in Richmond Hill, L. I. To this will also be linked, in simultaneous broadcasting, the station's short wave transmitter Station 2XE which has been logged in many foreign countries.

A Broadcast Listeners Paid For

It took the recent Tunney-Heeny altercation to place on record for the first time an instance where radio listeners voluntarily paid for the entertainment they enjoyed. Two New Jersey fight fans mailed checks totaling ten dollars to Tex Rickard, the fight's impresario. One wrote that his front porch was as good as a ringside seat. Whether this was impelled by feelings of gratitude, or out of sympathy with Mr. Rickard—who, with the

Madison Square Garden Corporation were the actual losers of the melee... to the extent of \$155,000—is a matter of conjecture. But that the incident may lead other listeners to experience similar generous sentiments is probably the fervent wish of many a sponsor whose purse has borne the full brunt of gratuitous radio fare.

Allen McQuhae, William Simmons. (Atwater Kent Hour, July 22). Fast becoming an Atwater Kent institution, if not already one, the duo of singers named above are doing their tidiest to bridge the gap between this company's more pretentious winter series. Mr. McQuhae, as Billy Jones would say, is the gentleman with the high voice and Mr. Simmons is the baritone. Each has had his own evenings in the current Kent broadcasts and the one of this date presented them together in a program of tried and trusty old favorites.

The opening number, Faure's The Crucifix, served to introduce both artists simultaneously to the evening's audience. This was impressively sung. Following this, Speak's Sylvia and Lohr's 'Rose of My Heart' received artistic considerations from Mr. Simmons, as did Morgotson's Tommy Lad. Mr. McQuhae, who is well fitted racially to do justice to Irish airs, was heard in the Tumble Shack of Athlone and also in Coate's At Even Tide. Both artists performed in their accustomed veins, with clarity of diction outstanding.

Not the least praiseworthy part of the concert was contributed by Ellmer Zoller's understanding accompaniments.

Both Mr. McQuhae and Mr. Simmons will be heard again during the course of the summer series, sharing Sunday evenings with the Atwater Kent Male Quartet and the Sittig Trio.

Devora Nadworney, and National String Quartet, (NBC System July 29). The weekday daylight programs from the stations in the Metropolitan area would scarcely cause one to dash for pen and paper to write home about. Sunday's offerings however, are the exceptions. On this day there is practically an unbroken succession of meritorious concerts in which nearly the entire musical fraternity can be heard and it is indeed a truly finicky music lover who cannot find among them several recitals to satisfy his sense of artistry and taste.

Of the features which ministered to the musical wants of this bright Sunday's listeners that which presented Devora Nadworney, contralto, and the National String Quartet was among the happiest. Miss Nadworney, formerly of the Chicago Opera Company, is now one of the luminaries of the National Grand Opera Ensemble in which she has toiled with distinction. She is a commendable recitalist. More intelligible diction, however, would enhance her efforts.

The National String Quartet, in other words the Messrs. R. Galindo, F. Gurowitsch, J. Altschuler and A.

Edison, gave satisfactory performances of Beethoven's G major quartet and the Menuet from Mozart's D minor quartet, but failed to attain great heights. The group was heard to better advantage in Haydn's Theme and Variations (Gott Erhalte) and Pouchon's arrangement of Drink To Me Only with Thine Eyes.

Randall Hargreaves (WABC, July 29). Mr. Hargreave's baritone recitals are like the old time one man shows. Program note reader, singer and accompanist, all in one, he does his manifold duties uncommonly well. In the first of these guises he is neither effusive nor boring, in the second he is the accomplished vocalist and interpreter and in the last he is the sympathetic assistant whose supporting backgrounds are ever in correct perspective. He also succeeds in surrounding his recitals with an air of delightful informality which never exceeds the bounds of taste and refinement. For this recital, which by the way was begun before its announced time unless grandfather's clock was showing its age, Mr. Hargreaves arranged a most presentable program.

Cathedral Hour, (Columbia Broadcasting System, July 29). Once again this department commends this excellent feature to your attention. The Cathedral Hour comprises an admirable choir and soloists, a well mannered and splendidly toned orchestra and a capable organist who unite exceptional talents in a presentation designed to emulate the musical service of the Old World cathedrals. There is an air of sincerity as well as artistry about this presentation and it is truly among the bright spots in the week's radio calendar. Moreover, the feature completely succeeds in conveying a spiritual atmosphere appropriate to the day.

The works heard in this feature are chosen from the sacred writings of familiar composers. Gounod's Mass of the Sacred Heart, Massenet's The Last Dream of the Virgin, Godard's Adagio Pathetique in addition to Pietro A. Yon's Christ Triumphant formed the nucleus of this presentation.

Commendable also is the negligible amount of announcing in the Cathedral Hour. This is kept down to the barest requirements of station identification. The musical components are modulated from one to the other most skillfully which permits an unbroken flow of music without verbal blurbs to disturb the mood.

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Giving the Insane Musical Aid

Alienist in Chicago Reports Progress

CHICAGO, July 20.—In an attempt to determine the effect of music on mentally deranged patients, Dr. Alex S. Herschfield, Illinois state alienist, enlisted the services of well known artists for a series of fourteen concerts in the Chicago State Hospital during the past season. Through an arrangement with Bertha Ott, Chicago concert manager, Dr. Herschfield was enabled to produce material chosen from an extensive repertoire and interpreted by musicians of recognized ability. Himself a musical connoisseur with a broad and intelligent understanding of the art, Dr. Herschfield could thus conduct his experiments with a fine knowledge of the nature of the music used.

"My purpose has not been to experiment with the individual but rather to study the reactions and effect upon a group of the mentally aberrated," he says. "Music undoubtedly has its use in the treatment of certain individual cases, but since each case differs so markedly, it has not been possible in an institution as large as the Chicago State Hospital to do much work in that direction. Individual idiosyncrasy and personal preference are as marked in the insane as in the normal man, and not a great deal of general value can be determined from the individual case."

Disciplinary Effect

"I believe, however, that we are approaching valuable results in observing the effect of music upon a large body of insane patients. It has for one thing, a decided disciplinary effect. A large number of our patients are foreign born, with a native disposition to music, and they eagerly look forward to each concert. Patients guilty of infractions of discipline are not permitted to attend the concerts, and in consequence there is marked improvement in their attempts at self-control. A sedative effect is often to be observed in the more violent cases after listening to music. Many of the patients fall asleep during the concerts—a perfectly normal reaction, for I have often noted similar effects upon myself and others during the progress of slow-moving music at a symphony concert. I believe certain portions of Wagner to be the most sleep-producing of all music, just as, on the other extreme, his music is the most sensually exciting."

"When patients leave the concert room, I make a practise of standing at the door and asking their opinions or overhearing their comments. In most cases they are strangely lucid, not differing greatly from those of a sane person of a similar degree of culture."

Rhythms Effective

"Music of strongly marked rhythms is most effective in gaining the attention of the insane. Their response, however, is mainly to the simpler rhythms, for the more complicated effects of jazz often leave them cold and disinterested. Music of intense emotional import, unless it is based upon strong rhythmic feeling, apparently fails to gain the reaction it does from normal audiences. I hope soon to be able to test the effect of pure rhythm, through the use

THE TURN OF THE DIAL

United Symphony Orchestra will present the prelude to Wagner's *Die Meistersinger*, Liszt's *Les Preludes*, the andante from Brahms' first symphony and suite from Tchaikovsky's *Sleeping Beauty* ballet. Walter Edelstein will play the first movement from Lalo's *Spanish Symphony*. Symphonic Hour, Columbia chain, Sunday August 5 at 3 p.m.

Works by Bach, Schumann, Schubert, Handel and Chopin in Cathedral Hour, Columbia chain, Sunday, August 5, at 4 p.m.

Wasily Anikeef, basso of the Chicago Civic Opera Company in recital of rare operatic arias. WGBS, Sunday, August 5 at 10.15 p.m.

National String Quartet will play the first movement from Brahms Quartet in A. Glazounow's *Five Novellettes* and Mendelssohn's *Canzonetta*. Carl Bethmann, baritone, will be heard in songs by Handel, Schumann and Henschel over NBC System, Sunday, August 5 at 1 p.m.

Soloists, symphony orchestra, and mixed chorus in classical program. Roxy Stroll, NBC System, Sunday, August 5 at 2 p.m.

The overture to Auber's *Masaniello*, Tchaikovsky's *Humoresque*, the Prize Song from Wagner's *Die Meistersinger* and selections from Flotow's *Martha* in program by National String Orchestra. Taylor Buckley, baritone, will sing an aria from *Elijah* among other numbers. NBC System, Sunday, August 5 at 4.30 p.m.

The Goldman Band will play excerpts from Mendelssohn's *Midsummer Night's Dream* music, Chopin's *Funeral March*, The Ride of the Valkyries from Wagner's *Die Walkure* and excerpts from Gilbert and Sullivan's *Pirates of Penzance* over the NBC System, Sunday August 5 at 9.15 p.m.

Schubert's *Unfinished Symphony*, the overture to Beethoven's *Coriolanus*, preludes to the first and third acts of Wagner's *Lohengrin*, and Tchaikovsky's *Nutcracker* suite will be played by the National Symphony Orchestra, Samuel Reichmann, guest conductor. NBC System, Sunday, August 5 at 10.15 p.m.

"At the Brown Bear," new NBC Russian feature. Chauve Souris artists, directed by Alexander Kiriloff. NBC System, Monday, August 6 at 10 p.m.

Gounod's *Romeo and Juliet* in radio version by the United Opera Company. Columbia chain, Monday, August 6 at 9 p.m.

Bach program in Works of Great Composer's period will include the Fifth

of a drum corps, thus eliminating the element of distraction of the musical tone and also of the performer's personality.

"Of the types of music utilized in the experiments I would class them as follows in the order of effectiveness: violin, voice, and piano. The violin seems to be quite the most potent in its effect upon the patients. Women in particular seem susceptible to its spell. I have often noted this even among the sane. Of all instruments, the violin boasts the strongest sex appeal. A human voice of appealing quality will also carry a strong message to our audiences. The piano, except in music of powerful rhythms, is apt to leave them more

Brandenburg Concerto played by Winifred Young, Cornish pianist, and numbers for orchestra and soloists. Cesare Sodero, conductor, NBC System, Monday, August 6 at 10 p.m.

German program in New York Edison Series. Josef Bonime, director. WRNY, Tuesday, August 7 at 8 p.m.

Beethoven's *Eroica Symphony*, the scherzo from Mendelssohn's *Midsummer Night's Dream*, Dukas' *Sorcerer's Apprentice* and the Ride of the Valkyries from Wagner's *Die Walkure* in New York Philharmonic Symphony orchestra broadcast. Bernardino Molinari, conductor, NBC System, Tuesday, August 7 at 8.30 p.m.

Gilbert and Sullivan's *Pirates of Penzance* in tabloid version. National Light Opera Company. NBC System, Wednesday, August 8 at 10.30 p.m.

Iolanthe by the same writers, abridged, in Kolster Radio Hour, Columbia chain, Wednesday, August 8 at 10 p.m.

Kirilloff's *Balalaika* orchestra in Russian folk song program. NBC System Thursday, August 9 at 9 p.m.

Goldman Band concert over NBC System, Thursday, August 9 at 9 p.m.

Works by Crist, Tchaikovsky, MacDowell, Sibelius, Chaminade and Delibes in "Modern Music School" program. Columbia chain, Friday, August 10, at 10.30 p.m.

The Andante from Saint-Saens second concerto, Beethoven's *Rondina* and numbers by Kreisler and Zimbalist will be played by Godfrey Ludlow, violinist over NBC System, Friday, August 10, at 8 p.m.

National Broadcasting and Concert Bureau, George Engels, managing director, will present Katherine Palmer, Esterre Waterman, John Oakley and George O'Brien in weekly musicale. NBC System, Friday, August 10 at 10 p.m.

Works by Mozart, Gluck, Beethoven and Wagner in German program of Slumber Music period. Ludwig Laurier conductor. NBC System, Friday, August 10 at 11 p.m.

New York Philharmonic Symphony Orchestra in Stadium Concert will play Mendelssohn's *Italian Symphony*, the overture to Wagner's *Tannhauser*, Saint-Saens' *Danse Macabre* and Moussorgsky's *A Night on Bald Mountain*. Bernardino Molinari, conductor. NBC System, Saturday, August 11 at 9 p.m.

Creatore and his band over WBZ-WBZA.

indifferent than other instruments. Orchestras and ensemble combinations, because of their greater variety of effect, can always be counted upon to be of interest.

"That, in general, outlines the results of my experiments. In time I hope that music may become a part of the daily routine of the insane hospitals of the state. The benefits to be derived from its use are too many to be long neglected."

ALBERT GOLDBERG.

ORLANDO, FLA., July 16.—Manly Campbell Duckworth gave a most delightful piano recital at Sorosis House on June 29. Mr. Duckworth is a student of Ralph Leopold of New York. Although heard before in informal recitals, this was his first public appearance in the city since he began his studies in New York. The audience was most enthusiastic. P. P.

Seattle Greets Krueger

Conductor of Symphony Returns from Europe

SEATTLE, July 24.—Karl Krueger, conductor of the Seattle Symphony Orchestra, has returned from Vienna, cutting short his vacation trip in Europe at the request of leaders in the orchestral circle here. Mr. Krueger brings with him the acclaim of Vienna and Continental Europe together with some interesting new scores, both symphonic and operatic, which he will present to the Seattle public. He conducted the noted Vienna orchestra in an enthusiastically-received program, and was asked to be guest conductor with many European orchestras.

A series of summer musicales at the Jacques Jou-Jerville studios has attracted an interested following. Katherine Skidmore, soprano, gave the first of these programs, a farewell recital, with Loma Roberts playing a piano group of Franz works. Other prominent young artists of the city were heard.

Dean Irving Glen of the music department, University of Washington, reports that an unusually large enrollment of musicians and teachers is active in the summer session now current. The guest teacher of the summer, Sigismund Stojowski, began his class August 6.

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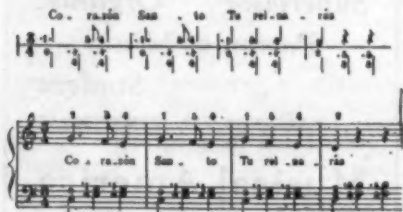
By Barthold Fles

A new invention which, it is claimed, may revolutionize the present technique of the piano and the organ, was demonstrated in an exclusive interview with *MUSICAL AMERICA* recently.

Rev. Father Don Saturnini Tofé y Bonilla, a Spanish priest, was anxious to find a means of assisting small parishes that were unable to afford professional organists and still wanted musical accompaniment to their services. He therefore devised a keyboard resembling that of a typewriter. In addition, he has invented a new and simplified system of musical notation, based on six figures and certain elementary signs, like dots and lines. These innovations, it is said, enable a person without any previous musical education to play the piano, the organ or the harmonium within ten days. The system also is reported to have distinct advantages for both professional and amateur musicians, opening up to them a vast field of creative exploration and enjoyment.

Two Keyboards

The invention calls for two keyboards, one for each hand, featuring an entirely different system of digitation and consisting of a number of rows of six keys each, numbered thus: 5-4-3-2-1-0, for the left, and 0-1-2-3-4-5, for the right hand. Since each of these rows has the same numbers, and each number is always played with the same finger, learning the fingering of one row is all the prospective player has to acquire.



The octave, comprising twelve semitones, is divided into two halves, each represented by the six figures mentioned. Thus, the first row of the right hand keyboard may stand for middle C, C sharp, D, D sharp, E, and F, and the second row for F sharp, G, G sharp, A, A sharp, and B. The third row would start with the C above middle C, the fourth with the F sharp above, and so on. By means of this

arrangement, hereby the face-signs of each key in the keyboard correspond to one of these figures, the player of the "new" instrument finds that, even if he is musically untrained, he can read the new music at sight, and that he knows at a glance which key to strike in order to sound the note he wishes to play. This system of natural digitation thus simplifies both the playing and the reading of these types of music.

The new model detachable keyboard can be attached to any instrument, by shortening the black keys half an inch, thus converting it into a new-model instrument.

Transposing Device

An added advantage is a simple device, whereby automatic transportation of compositions is possible. This device consists of a screw arrangement. By turning a handle, any music can be transposed from a semi-tone to three tones lower or higher than the original one, which is of special interest to singers and accompanists. The invention also does away with such technical problems as crossing hands, attacking an uncomfortably distant key, mastering a complicated system of digitation and learning to read in two clefs. The "type-writer keyboard" system eliminates the staff, the accidentals, the difficulty of reading in certain keys, in addition to problems of modulation and changes of clef. The claim is made that it enables one to read music at sight, and reduces the study of music to mastery of the new keyboard of the time value of notes and division of rhythms.

Another claim is that one is able to play, with one hand and simultaneously, notes from two different octaves, and a six-tone chord, including notes from two different octaves, using only three fingers.

Each finger is used to play only two notes in the scale, and these fall immediately under the fingers. Exceptions to this rule are the thumb and the forefinger, which play four notes respectively. The numbered keys are thus played with the fingers indicated by the figures under them with the exception of the O, which is sometimes played with the forefinger when it is written with a horizontal line running through it, and sometimes with the thumb. One has only to learn the fingering of one row, in order to master that of the other rows.

The keys of the first row bear the plain figures 0 to 5; those of the second row are marked with a dot on their left side, thus: .0, .1, etc; those of the third row carry two dots, thus: ..0, ..1, the left of each figure. An additional help to those who are familiar with the usual keyboard, and wish to learn the typewriter keyboard, lies in the fact that the numbered keyboard contains the usual white keys corresponding to the "natural" tones, and the black keys, which represent the sharps and flats.



SEÑOR DON LUIS DE AYESTARAN, THE INVENTOR'S REPRESENTATIVE IN NEW YORK, DEMONSTRATES THE ADVANTAGES OF THE TOFÉ Y BONILLA INSTRUMENTS. THE KEYBOARD ENABLES ANY ONE TO LEARN HOW TO PLAY THE PIANO, ORGAN OR HARMONIUM IN A FEW DAYS

The inventor has established a factory in Spain, where the instruments are being manufactured and assembled. King Alfonso of Spain is said to be much interested in the new idea. Father Bonilla demonstrated his invention for the King, on which occasion he played some compositions specially written for it.

HOW GRACE DIVINE JOINED THE METROPOLITAN

The Metropolitan Opera House is the mecca of all young artists, but there is room for only a select few each season. Among the fortunate ones, as announced by Director Gatti-Casazza, is Grace Divine, mezzo-soprano from Cincinnati. While singing in Philadelphia last winter, one of the Metropolitan staff heard her with such pleasure that he suggested that she appear at one of the opera house auditions. This she did and, after singing the aria Gerechter Gott, from Rienzi, which she had been using on tour with the New York Symphony Orchestra, she received the customary "Thank You!" Then she returned home to forget the episode. Some time later, she received a request for a second hearing and was asked to sing an aria in Italian. Her selection was Voce di donna from La Gioconda. Again she heard the solemn words "Thank You!" And again she returned home to forget about it. To her surprise, several days after, she was invited to call at the Metropolitan office and was offered a contract which, of course, she accepted. So, instead of going to Dresden for further experience, Miss Divine will spend the summer studying new roles for Metropolitan performances.

This young artist has made many successful appearances with the San Carlo and other opera companies in leading roles. She has also been soloist with orchestras and in oratorio.

GREENVILLE, Ky., July 23.—Margaret Sanders has been appointed supervisor of music in the public schools of this city for the coming year.

Molinari Plays Own Arrangement

*San Francisco Hears
List of Novelties*

SAN FRANCISCO, July 28.—Bernardino Molinari conducted his second pair of concerts for the Hillsborough and San Francisco Summer Symphonies, July 15 and 17, respectively. The San Francisco concert was given in the Civic Auditorium instead of the Dreamland—for political rather than musical reasons. The program presented an Andante Cantabile, for strings, by Geminiani; the prelude to Chovantchina, by Moussorgsky, and the L'isle Joyeuse, by Debussy-Molinari,—works that were new to local audiences.

The violins played the Andante Cantabile with rich sonority and polished phrasing, but the performance lacked instrumental balance. It was top-heavy. The Moussorgsky prelude was of greater interest and was better played, while the conductor's own arrangement of Debussy's L'isle Joyeuse seemed the best of these smaller numbers.

The Brahms symphony was disappointing, and had it not been for the excellence of The Pines of Rome, which was the best thing Molinari has done here, the concert would have lacked distinction. Mr. Molinari will conduct a third time and then Ossip Gabrilowitsch, San Francisco's favorite guest conductor, will take over the baton for three weeks.

M. Georges Ricou, of the Paris Opera Comique, was a recent visitor in San Francisco and promised to send the Opera Comique Company to us next year for a season of French opera. According to an Associated Press dispatch from Paris, the repertoire is decided upon. It will include Lakme, Werther, Manon, Louise, Carmen and Pelleas and Melisande. Louis Masson will conduct. M. Ricou said their visit would follow the completion of our War Memorial Opera House. When that will be is beyond human knowledge. Perhaps they will come to Dreamland Auditorium, which will house the San Francisco Company this year. Such an arrangement would give greater assurance of their coming during the present decade!

John Thompson, pianist, conducted a normal class in modern piano teaching from July 23 to 28.

Louis Graveure also is due here to conduct his annual master class under the Selby Oppenheimer management.

MARJORY M. FISHER.

BLOOMINGTON, IND., July 28.—Lennart von Zwycyberg, Finnish cellist, is to join the faculty of the School of Music of Indiana University, next year, according to an announcement by Dean B. Winifred Merrill. Mr. von Zwycyberg will form a trio which plans to give concerts in Indiana cities, including in this group Winifred Merrill, violinist, and Ernest Hoffzimmer, pianist. There is to be a summer session this year with special master classes.

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Teachers Meet In California

*Los Angeles Entertains
Huge Delegation*

LOS ANGELES, July 20.—Encouraging interest was manifested in the eighteenth annual Music Teachers' Convention of California, which convened in Los Angeles for four days, beginning July 10. Nearly two hundred delegates from all parts of the State were gathered together at the meetings and conferences held in the Alexandria Hotel under the chairmanship of John C. Manning of San Francisco, and other leaders. The opening program presented Tone Pictures of the Southwest, by Homer Grunn, followed by vocal and piano numbers. The piano round table was under the leadership of Max Swarthout, with individual discussions led by Frances Pierson Brumbaugh, Adeltia Carter, Mrs. Lowell Redfield and Henrik Gjerdrum. The State officers and delegates were guests of the county organization at the opening concert in Hollywood Bowl that evening.

Highlights on the second day include the public school music round-table under the leadership of Alice Gibson, and the vocal round table, conducted by Louise Gude. Between these events interesting programs were presented by representatives from various sections: Pearl Hossack Whitcomb, soprano; Lincoln Batchelder, pianist; Inez Anderson, contralto; Marie Bishop, soprano; Hugo Pflock, clarinetist, and others.

Teachers Advised to Teach Jazz

Of especial interest on Wednesday was an address by Rupert Hughes, who excoriated musicians in general, and music teachers in particular, for their attitude toward modern American music. It is the duty of the teacher, Mr. Hughes said, to "study, analyze and teach jazz," since jazz is a musical expression of the age in which we live. It would be lamentable, he said, if history should repeat itself with reference to the neglect of the American writer, pointing out the fact that as late as 1840, a compilation of American prose writers omitted the name of Poe. Mr. Hughes illustrated his lecture with excerpts from Gershwin's Rhapsody in Blue and some of his own compositions. His inimicable manner of speaking, no less than his subject matter, brought a hearty response from his audience.

The banquet on Wednesday evening with Charles C. Draa, former president of the Association presiding, was one of the happiest occasions of the convention. Chief among the speakers were Mrs. Edgar Stillman Kelly, president of the National Federation of Music Clubs; Max Swarthout, president-elect of the Los Angeles County Association; Frank Colby, editor of the Pacific Coast Musician; Alexander Stewart of the University of Southern California, and Edgar Stillman Kelley. A musical program followed.

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KATHIE KEMP, SHOWING SOME STONY INDIAN VISITORS HOW A HIGHLAND FLING SHOULD BE FLUNG, BEFORE THE BANFF SPRINGS HOTEL WHERE THE SCOTTISH FESTIVAL WILL BE HELD

Different Aspects of the Violin

The violin round table, in charge of Roderick White, was one of the important events of the conference. Mr. White, who has toured extensively both in Europe and America, is an honorary member of the Santa Barbara branch, and presented different aspects of violin playing and teaching in an interesting and instructive light. Luncheon at the Elks' Temple preceded a short organ program, given by Florence Barnes, Geneva Costello Jacob and Bessie Mugg Zimmerman, which was followed by a short address on church music, by Alexander Stewart. The organ round table discussion, led by Ernest Douglas, brought out many practical points.

Walter F. Skeele and David Lynn Wright had been assigned to special topics. Mrs. W. E. Mabey, chairman of music in Religious Education of the National Federation, gave a talk on music in Religious Education, followed by an address by Mrs. Kelley on what the Federation is doing for the music teacher. Mrs. Kelley pointed out the fact that some fifty per cent of the membership is made up of music teachers and drew attention to the many prizes that are being given to stimulate interest in music study. Her vital remarks and forceful manner made her remarks particularly convincing. The final program was given by Roderick White, violinist; Mrs. Roberts Butler Hill, soprano; Carrie Emrich, pianist; John Smallman, baritone, and the Zoellner Quartet.

Why Not Music in Politics?

The entertainment was in charge of the Los Angeles Branch, Alma Stetzler, president. The entire convention was marked by serious purpose and a fine spirit. Several of the programs might have been arranged more effectively, both as to subject matter and presentation, but the general standard was excellent. Discussions of music in the schools, music in the homes, and music in religious education and what-not all, compelled the thought that music in politics would have been a subject for some soul-searching remarks that might have enlivened an otherwise dull hour.

HAL DAVIDSON CRAIN.

Detroit Hopes for Civic Opera

*Successful Week Points
To Future Possibilities*

DETROIT, July 28.—Detroit has had its first taste of municipal opera, and the success of this short season indicates that the city as a whole is interested in the possibilities of civic opera. Wednesday evening marked the opening, at the State Fair Grounds, with Cavalleria Rusticana, Bettina Freeman, soprano, in the leading role. The Chocolate Soldier was presented on Thursday evening, the cast including Lillian Poli, Forest Huff and Fritz Van Busing. On Friday evening Cavalleria Rusticana was repeated and The Chocolate Soldier was presented again on Saturday evening. The leading roles are being sung by prominent stars of the stage. The Detroit Symphony Orchestra is furnishing the orchestral music.

The open air concerts at Belle Isle have been well attended this year. Thousands have filled the island every evening to hear the Detroit Symphony Orchestra play, under the direction of Victor Kolar. These concerts are becoming more and more popular each year and are doing a lot to interest many who cannot attend during the winter season.

HELEN A. G. STEPHENSON.

ELKS GIVEN VENETIAN SERENADE

MIAMI, FLA., July 25.—The Elks National Convention, which convened here July 16, was entertained by a Venetian Serenade along the Dade Canal on Miami Beach. Guests and singers were in gondolas and on the many bridges of the canal, the most talented singers of this section were grouped as serenaders. It was a most unique and charming way to open festivities.

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St. Louis Opera Drawing Great Crowds

ST. LOUIS, July 21.—For the seventh week of its present season, the Municipal Opera Company offered The Lady in Ermine, with music by Jean Gilbert and Alfred Goodman, lyrics by Harry Graham and Cyrus Wood. It proved to be the least attractive presentation ever given by the organization since its inception, and though the principals and chorus did all they could under the very good direction of Alonzo Price and Leon Rosebrook, stage and musical directors, respectively, there was much to be desired. Leonora Allen sang exceedingly well in the leading role and Robert Betts, a chorister, understudying Sam Ash, tenor, displayed a good voice, intelligently handled. Dorothy Seegar, Bernice Mershon, Alice Mackenzie and Charles Gallagher made the most of their parts. Joseph Royer had a better chance in this work than in previous ones to show the quality of his fine baritone voice.

All records for ticket sales at the Municipal Opera were shattered at a recent performance of The Student Prince. Box office statement showed actual receipts of \$7,429.00, eclipsing the former record by \$59.00. Every one of the 8,315 paid seats were occupied and the 1,200 free seats were also filled. This record serves to offset the temporary deficit occasioned by the inclement weather early in the season.

Frederick Fischer conducted a band of 200 volunteer musicians for the Musicians' Mutual Benefit Association in a concert at the Municipal Theater recently.

David Earle, St. Louis pianist, was soloist at the annual music festival at Winston-Salem, N. C., during the past week. Following his appearance at the festival he will give a recital in Newport, R. I., after which he will go to New York to do some recording.

Carl Haydn will open a vocal studio in St. Louis about August 1. Mr. Haydn has for the last few years been associated with Frank LaForge as assistant teacher in the LaForge-Berumen Studios in New York, and also with Mr. LaForge in a European concert tour.

Unseasonable weather proved to be the downfall of the Garden Theater Co., which had produced four weeks of musical comedy under the direction of Charles F. Sinclair. The theater closed last week owing to financial difficulties which were thought remediable, but the cash was not forthcoming and the company has been disbanded. The original promotion was made by Earl Thompson, James E. Powers and associates. The productions presented were up to metropolitan standard. Unusual cold and damp weather minimized the gate receipts.

The fifth week's Municipal Opera production of Rose Marie almost broke the attendance record over a period of ten years. An excellent presentation of Friml's tuneful opera coupled with ideal weather and a holiday made this possible. Never has the stage been quite as good to look upon or the principals as well cast as in this popular opera.

The Student Prince had its first production by a repertory company anywhere in the world this week at the Municipal Opera. This is the third of the modern operas presented this season. It is a grateful work and the cast lent itself to it with admirable spirit.

Two pupils of Bernard Fergusson, prominent teacher of voice, won scholarships offered by Percy Rector Stephens for the summer term at the Glenn Dillard Gunn School of Music in Chicago. Mildred Laughlin, contralto, won the Rethberg scholarship and Myles Haggall, tenor, the Werrenrath scholarship. SUSAN L. COST.

Milwaukee Parks In Choral Race

Community Sings in Parks Scored and Contrasted

MILWAUKEE, WIS., July 25.—The community park singing festivals, at which 30,000 to 40,000 people sing each week under the direction of Frederick Carberry, have taken the form of a contest between the various parks. The standing of each park is kept for the entire season, to determine what section of Milwaukee has the best singers. The park with the best record is then awarded a large plaque kept at the proper park field house, provided by The Milwaukee Journal which originally sponsored the idea. The Civic Music Association through the work of President Liborius Semmann has just announced nearly a score of judges who will function during the song contest period. Each set of judges will judge the competitive programs for one week.

Among the teams of judges chosen are Adeline Ricker, and Edmund Gram; Mrs. A. Schwarzrock and Lillian Way; Claire Jacobs and Helen Walter; Mr. and Mrs. Fleetwood Diefenthaler; Mr. W. J. L. Meyer and Irma Sichling.

Several thousand Lutherans, members of the Walther League and others, attended a mammoth concert given at the Auditorium by a chorus of between 300 and 400 voices especially trained by Karl Markworth of Milwaukee. The River Forest Teachers' College band also participated.

The band gave numbers by Brahms, Saint-Saens, Bizet and Henry Hadley. R. T. Rohlfing was the highly efficient director. The chorus did some impressive singing, giving every evidence of careful rehearsing and painstaking preparation. Numbers which were particularly fine were Bach's Wake Wake and Leutzel's Be Thou Faithful.

The twenty-eighth Saengerfest of the Eastern Wisconsin District, composed of German singing societies, was held at Elkhart Lake, Wis., the festivities lasting for two days. Of the sixteen societies which belong to the district, fifteen took part with a total of between 300 and 400 singers.

The Lyric Male Chorus, leading male chorus group of Wisconsin, under the direction of Alfred Hiles Bergen, has issued a public statement that the club will be glad to go to Boston to open the sessions of the National Federation of Music Clubs next spring, providing public spirited citizens will come forward and provide the money for the enterprise. It is also contemplated to give a series of concerts in eastern cities if the plan is carried out. The Lyric Male Chorus has signed contracts for appearances at three cities in this state.

C. O. SKINROOD.

COSSACK SINGERS IN ROME

ROME, July 2.—Despite the heat, the appearance of the Cossack Singers at the Valle Theatre drew a good-sized house. The thirty-two singers, it must be admitted, are not individually good; but the ensemble is truly moving. Maestro Kostynkoff had arranged a program composed largely of Russian folk music, and the audience demanded encore after encore. Particularly haunting was the Christmas Eve, with the vocal accompaniment of the church bells and the sad refrain of the coachman who remembers, in the rhythmic tinkle of his sleigh bells, his youth, his lost love, and the fields of his native village. The final group consisted of dances. In song the Russian people are sad. In dance they are vivacious, care-free, jesting. An interesting national contrast!

F. C.

MUSIC OUT-OF-DOORS POPULAR IN HOUSTON

HOUSTON, TEXAS., July 10.—The music committee of the Houston Recreation Department announces that its program for the summer will be confined entirely to developing musical talent at the twenty-eight playgrounds here. Instead of one director, three part-time directors have been employed. They are Jane Mehaffey, formerly of Arts Publication Society of St. Louis, Mrs. L. A. House and Lorene Plummer, Houston public school music teachers.

Crowds have flocked to the splendid concerts of the Municipal Band, which have been given at various parks and at the Miller Memorial Theatre.

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HEIFETZ ADVICE IS TAKE A VACATION

By R. K. Wollstein

PARIS, July 7.—In Jascha Heifetz's Paris apartment, the living room is occupied by a grand piano, a portable phonograph, and a full-dimension, professional-size ping-pong table. This—especially the ping-pong table—gives you an idea of the man who lives in it. Jascha Heifetz, in his private tastes, is one of the best-balanced young men imaginable. He is able to cut loose from his all-absorbing art far more completely than your average woollen salesman can separate himself from textiles. He likes things. He likes sports; riding, tennis, swimming. He likes to dance. He likes playing jazz on the piano. One night last week, he was out with a large party where he met the champion ping-pong player of France. Don't laugh. Ping-pong is reckoned one of the serious sports of Gallia, and the next day he sent home a table for himself.

He played a game for my benefit, and the demonstration turned out to be what he styled "a swift game." I was watching him closely—watching the almost steely light of seriousness, of dead earnestness, of entire self-application creep into his wide-set, thoughtful eyes, even when he was devoting himself to nothing more than batting little balls. There is an amount to be learned from people's faces when they play, and what you see in Heifetz's, explains a good deal of Heifetz—on-the-concert-platform.

Before beginning the European tour that will take him across the continent from September until Christmas, Mr. Heifetz is treating himself to a three months' holiday—his first since his tour of the world, two years ago.

"My advice—no, my message—to the musical world is to forget that it's the musical world for a while, and go on a real vacation. I'm going. I'm going to ride and dance and play tennis for three months. I'm going to swim and bake in the sun at Saint-Jean-de-Luz, where I'll probably find Thibaud and Cortot and Ysaye doing the same thing. I'm going to take a trip to Germany for a few days—maybe go in for a gentle cure—and take a look at Italy, and then come back to Antibes, or some other nice, comfortable warm spot, where I can swim and bake some more."

Mr. Heifetz played several times in Paris. Early in June he played at the Salle Pleyel with the orchestra of the Conservatoire, Gaubert conducting, and was given a splendid, spontaneous ovation. The concert was given for the benefit of two French musical organizations—the Friends of the Conservatoire, and the Mutual Society of Professors of the Conservatoire. Four years ago, Mr. Heifetz was elected to honorary membership in the second named organization. Each season since, he has devoted the proceeds of one concert to its fund. With Paderewski, Ysaye and Kreisler, Heifetz is one of the few

artists not connected with the Conservatoire to be elected to membership.

What else would the American public like to know about him? Oh, yes, he wears a Russian cassock in the house, all embroidered in gay cross-stitch, and he owns a cane with an electric light in the knob. He is very proud of it. He took it out of its rack to show it to me.

"Oh," I said brightly, "don't they make clever things over here!"

"Yes," he replied with a smile, "they surely do. But this was given me on the boat, in New York harbor." Then he lit up the knob, and we took it to a dark closet to see how it worked. It was all that could be desired.

MC CORMACK MAY GIVE RECITAL IN VATICAN

A private recital in the Vatican at Christmas time is among the proposed engagements of John McCormack, who holds the title of papal count and who expects to remain abroad until March.

Discussing Mr. McCormack's itinerary, D. F. McSweeney, his manager, states the tenor was booked for another concert in London on June 24, and was next to visit his summer place in Ireland, staying there until October. It is McCormack's intention to visit the Continent on a pleasure trip early in November, with Mrs. McCormack and their daughter. A tour of Great Britain and Ireland will begin in January.

Mr. McCormack's concert activities in the United States in the first part of 1929 will probably be limited to ten or twelve appearances, but Mr. McSweeney is arranging the usual full tour for the season of 1929-30.

SEVITZKY SEARCHES FOR NEW SIMFONIETTA MUSIC

Fabien Sevitzy, conductor of the Philadelphia Chamber String Simfoni-etta, has sailed for Europe, accompanied by his wife, the soprano, Marie Kous-sevitzky, to visit his parents and to find new music for next season's programs. The Simfonietta, which is composed of eighteen members of the Philadelphia Orchestra, aims to present modern and classic music and to familiarize music-lovers with unfamiliar literature for string orchestra. It is now in its fourth year of existence. In addition to out-of-town concerts, the Simfonietta will make three appearances next season in the Bellevue Stratford, Philadelphia, on Wednesday evenings, Nov. 21, Jan. 9 and March 13. It will also give a children's concert for the first time in Easter Week.



JASCHA HEIFETZ WHO, BESIDES BEING AN EXCELLENT VIOLINIST, ADVOCATES PING PONG AND VACATIONS

Pattison Gives Solo Recital

Two-Piano Music Also
Heard in Chicago

CHICAGO, July 10.—Lee Pattison made one of his infrequent appearances as solo pianist in Kimball Hall on June 28. That he functions too seldom in this capacity was proved by the large audience that gathered on the ordinarily—for Chicago—impossible time of mid-afternoon on a week-day.

Mr. Pattison is no less ingratiating when he occupies the concert platform at one piano, than when he forms half of the celebrated Maier and Pattison combination. His technic is of the virtuosic sort and his musical taste unexceptionable. The program was one of admirable variety. In Beethoven's sonata of opus 2 No. 3, Mr. Pattison paid respects to the classics, and, almost in the same category, strange as it may sound, were four Debussy pieces and Ravel's Sonatine.

As a composer Mr. Pattison presented two Florentine sketches, Morning Songs Along the Arno and The Clown, both of them engagingly modern and effectively pianistic. Prokofieff, a name unaccountably absent from most programs, was represented by a set of Visions Fugitive, tart, embittered fragments of no mean pianistic difficulty. Other new matter consisted of an inconsequential Cuban Dance by Cervantes, and The Juggler, a burlesque by one of the most practical and gifted of the entire band of modernists—Ernst Toch.

Two-Piano Recital

Edward Collins and Moissaye Boguslawski united capable pianistic hands in a recital of music for two pianos in the Central Theatre on June 28. Mozart's sonata in D major, the Sinding Variations, a suite by Saint-Saëns and short compositions by Seeboeck, Kramm and Saar, composed a list well designed to display the individual and collective capabilities of the two artists. True, there were occasional moments of the ensemble that fell short of complete perfection, but these were rare and were counterbalanced by an array of charming details and a constantly sturdy and scholarly definition of salient points.

ALBERT GOLDBERG.

MIAMI, FLA., July 18.—Jean Littlewood is sponsoring a series of programs for the Industrial Exhibit for the Southern Florida products collected by the Miami Chamber of Commerce. The programs are given Monday and Thursday nights and in so far as possible Miami compositions are featured. This week Mrs. L. B. Safford's class of children will present an entire program of Mana Zucca numbers.

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KANSAS CITY PLAYERS END ACTIVE SEASON

KANSAS CITY, Mo., July 17.—The Kansas City Orchestral Training School, recently established under the direction of N. De Rubertis, has completed its first year of activity. Results obtained from the school's curriculum were excellent and Mr. De Rubertis, at the request of the students, announced summer classes, this term to continue for ten weeks.

Though the students had been together only a short time, intensive training and frequent ensemble rehearsals enabled the chamber music group and the larger class of seventy-six players to appear on several occasions with marked success. The first program of the Chamber Music ensemble was repeated in Topeka. When the world Methodist Convention met here recently, the larger organization were heard. On this occasion, Mr. De Rubertis' composition, "Let Us Pray," written for the occasion, was warmly received.

Not the least impressive was the school's costume concert, in Ivanhoe Auditorium, when details of style and customs of the Haydn period were carried out. Music well chosen and equally well prepared, made the event outstanding among the school's activities.

B. L.

HONORS TO WHOM THEY ARE DUE

Daniel and Murry Guggenheim were elected to honorary membership in New York Local 802, of the American Federation of Musicians, and have accepted the honor. This is in recognition of their musical contribution to the people of New York and their encouragement of the art of music. They are the sponsors for the annual summer series of concerts given by the Goldman Band under the direction of Edwin Franko Goldman.

CHALIAPINE TILTS WITH BERLIN AND WINDMILLS

By Emily Z. Friedkin

BERLIN, July 10.—Chaliapine came but did not conquer. Not that there was a lack of anticipation. He had not been heard in opera here since "before the war." Last year Berlin was impatiently disappointed that the respective authorities did not see fit to break the rule limiting a star's salary to 1,000 marks in any of the three state and city opera houses. Chaliapine demanded thirteen times as much.

At the close of the season Chaliapine brought his own Russian ensemble and the chorus of the Riga National Opera to the unmovable mountain of Berlin opera officialdom. The public, overjoyed at the prospect of hearing the great bass, stormed the box office for tickets to the two scheduled performances of Boris Godunoff. A third performance was precipitously added to the program.

I found Chaliapine noticeably older than when I saw him on his triumphant reappearance in New York some six years ago; I found him the same amazing actor, the same persuasive singer and personality. But the opera was tired, more tired than Chaliapine. It sprawled over the hours from 7:30 to 12:15 with intermissions between each of the nine scenes in addition to the two regular operatically long entr'actes. The Russian ensemble that gave life, meaning and color to the opera in its choral portions, sank to mediocre provincialism in the supporting roles.

Those who saw Chaliapine for the first time felt the sublimity of the occasion. The press that had heralded his appearance here so loudly was a bit muddled, but it showed no hostility.

Only the second of the two scheduled performances of Gounod's *Margarete* was given—the first being cancelled by Chaliapine's indisposition, with no substitute appearance. The public was less enthusiastic during the opera elongated by the Russian intermissions and the press definitely hostile and at odds. The *BZ am Mittag*, for instance, went so far as to call Chaliapine a "tottering old man," and rated Michael Bohnen's portrayal of Mephistopheles superior to Chaliapine's. The *Vossische Zeitung*, on the other hand, admonished Bohnen to study more assiduously at the feet of Chaliapine's masterful devil. The *Berliner Tageblatt* brought just a trifling notice, calling the presentation traditional and deploring the supporting ensemble.

Then the advertisements announced that only one of the two-promised-advance performances of *Don Quixote* would be given. It was the premiere of Massenet's opera in Berlin, and it fell flat. It had been written for Chaliapine and gave him magnificent opportunities which he did not overlook. What a pathetic, tragic, child-like figure fighting windmills, scanning poetry astride Rosinante, rejected by Dulcinea! The opera was not of a piece; only Chaliapine loomed great. Chaliapine and his Russian ensemble left Berlin, unsung.

OKLAHOMA MUSICIANS AID MILK FUND

OKLAHOMA CITY, OKLA., July 17.—When the Oklahoma City Times and Oklahoman's annual milk and ice fund needed more money to carry out the work of giving milk and ice to impoverished and underfed children, musical organizations of the city came to the rescue and gave a concert in Oklahoman Park to aid this philanthropy.

Over 100 musicians participated in the following ensembles: the Ladies' Saxophone Band, of which Mrs. Mattie Watkins is president; Emery's Concert Band, numbering thirty-five players under the direction of George L. Emery, and the Yeomen Kilties' Band and Drum Corps, directed by Capt. E. G. Fry. Members of the Apollo Club, under the direction of Folsom D. Jackson, had planned to be on the program, but were unable to take part owing to lack of a piano in the park.

E. W. F.

BRONX MAENNERCHOR FETED IN GERMANY

The Franz Schubert Maennerchor of the Bronx, New York City, with a chorus of one hundred voices has arrived at Berlin, Germany, according to a private dispatch recently received here. A reception was given them at Hamburg. They gave a concert in the Reichstag chambers before the assembled members of the German upper and lower houses. It is reported that one thousand German-American singers are in various hotels in Berlin preparatory to participation in the Tenth German national song festival, to be held later this month at Vienna.

The Franz Schubert Maennerchor of the Bronx and the chorus is to be tendered a reception at Munich, Bavaria, with the chief burgomaster of the city, Dr. Scharnagl, personally receiving them. The Maennerchor is led by Louis Gress.

B. C.

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Musical Americana

By **HOLLISTER NOBLE**



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Coates Will Write Opera To Libretto by Reed

Announcement is now made that Albert Coates and Peter Hugh Reed, reviewer of recorded music for MUSICAL AMERICA, will collaborate in writing a grand opera. Mr. Reed has been engaged in writing the libretto, which is in English, for three years; and when it was brought to Mr. Coates' attention, on the occasion of his recent visit to New York, he expressed a desire to compose the score. The subject is not yet announced, but Mr. Reed is arranging to send Mr. Coates the text of the first act within the next two months.

Extra! The Real Ravinia Revealed. Extra!

A grim look of disappointment flitted across the urbane countenance of Louis Eckstein last week when a cable from Lucrezia Bori announced that owing to the urgent need of a complete rest she is not coming to sing at Ravinia this season.

Puccini's La Rondine will therefore be taken from the boards.

A Pair of Queens

Elisabeth Rethberg at her cottage on Sheridan Road is working hard on La Compagnie Sommersa. It seems that the Respighi work will be Mr. Gatti's second offering this season and the boys have it that Rethberg has the role as a foil for Jeritza's Helen. Signor Gatti was ever a diplomat—and after the Jeritzian Helen and the Rethbergian Bell, all will be calm along 39th street.

One notices at Ravinia the absence of Armando Agini, the stage manager. The artists miss him . . . also the public. For instance—the last act of Samson the other night. The full strength of Martinelli did not bring down the famous columns of the temple. Giovanni heaved and strained, but not a stuffed stone fell to the stage. The curtain came down two minutes before lowering time. And where was Monsieur Defrere?

Leginska and the Masters

Another bright little maid at Ravinia every night in a front row of the Pavilion is Ethel Leginska with a score of the opera in her lap beating time with the conductor—who knows? Accidents will happen to the best of conductors, and back in 1916 Preparedness was still the best policy. And Leginska is ready. . . . Thus far Ethel hasn't studied with Papi this year . . . she studied conducting with him all last summer.

—The Chicago office of MUSICAL AMERICA is situated in Suite 2114, Straus Bldg., Michigan Ave. at Jackson Blvd. Telephone Harrison 2543-2544.
—Margie A. McLeod, Business Manager.
—Boston Office: Room 1011, 120 Boylston Street.
—Telephone Hancock 0796. William J. Parker, Manager.

Louie's Little Upset

House Detective Z43-A reports that the reason Louis Eckstein left his box and rushed behind the scenes the other night was because the letter delivered by Page Oscar to the Governor of Boston, in Verdi's Masked Ball, was a plain bit of paper with no writing . . . remarks about its "candor" brought a laugh . . . and some reproachful Ecksteinian words for stage manager-baritone-chorus master-scene shifter-prompter-coach-impresario-page turner Defrere.

Willy Pelletier, in addition to conducting, is a good chauffeur . . . at present he tears around Glencoe, Highland Park, Winnetka and other Lake Shore suburbs calling on all the Metropolitan artists and coaching them in the forthcoming novelties of the Met . . . and this is by order of the Great God Gatti himself!

A Small Party

After the double bill last Sunday night Monsieur et Madame Pelletier entertained some 20 guests in their cottage with Italian macaroni (which reminds us that we have never heard of Swedish macaroni) and other delicacies.

Would you believe it?—at 2 A. M. the same faces were still devouring food over at Nev Moore's villa (i. e.—sacred precinct of the Chicago Tribune's musical scribe) . . . still eating, drinking and listening to the gags of Messrs. Chamlee and Papi.

Some of the gourmands present were Martinelli, Virgilio, Lazzari, Vittorio Trevisan, Florence Easton, Eddie Johnson with his charming daughter, Dame Ethel Barrymore, Georgie Hamlin, Jr., Ruth Miller Chamlee, Lizzie Rethberg and her husband, Al Dohman.

And a Big Party

These Chicago parties make the New York brand look like a game of checkers between a couple of editorial writers on the Herald-Tribune. . . . Martinelli had a huge blow-out on Monday night, July 30th, at Fabbri's Italian restaurant in Highwood. . . . Every artist and guest of Ravinia (secondary roles included), all the members of the Chicago Symphony, headed by concertmaster Gordon, and all the most prominent habitudes of the opera . . . over 200 on Martinelli's list.

Ernest Henkel was busy at the bar sinister—he poured tea all night long . . . the party broke up sometime after five on Tuesday morning. The local justice of the peace sat up all night with great expectations . . . but no one sang Tosti's Farewell or Ah, fors é lui.

Bruno Zirato rushed into Ravinia, gesticulated wildly in conference with Rethberg, Papi, Martinelli, Danise, Schipa absorbed a dozen parties, teas, operas and dashed back to his Buffalo villa. What's up?

An attentive listener to the Ravinia operas and the jokes of Mario Chamlee, apres l'opera, is Ethel Barrymore, a good deal more "ethereal" in appearance than ever.

Last Thursday Martinelli sang a fond farewell and sailed for Italy Saturday on the Conte Grande . . . enter Tito Schipa for the rest of the season.

From Buenos Aires

A MYSTERIOUS cable from Buenos Aires brings the following news:

"July 28—Last night premiere Pizzetti's Fra Gherardo brilliant and complete success. Tulio Serafin prepared and conducted the new work of his friend with zeal and authority. Interpreters were: Soprano, Cristoforenan, who created role at La Scala last Spring under Toscanini. Role Fra Gherardo sung brilliantly by Frederick Jagel of Metropolitan. Other interpreters: Luisa Bertram, mezzo, also of La Scala, and Ezio Pinza of Metropolitan. Public quite enthusiastic. Critics like work immensely. Impresario Scotto announces many repetitions.—L. T."

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NEW YORK, AUGUST 11, 1928



LON CHANEY, MOTION PICTURE STAR, WELCOMING TO HIS "WEST OF ZANZIBAR" SET MR. AND MADAME GEORGE RICOU, DIRECTOR OF THE OPERA COMIQUE OF FRANCE. RIGHT TO LEFT: HENRI DIDOT, CONSUL OF FRANCE IN L. A., GAETANO MEROLA, DIRECTOR OF THE LOS ANGELES GRAND OPERA, MADAME RICOU, LON CHANEY, GEORGE RICOU, ARMAND AGNINI, STAGE DIRECTOR OF THE METROPOLITAN OPERA CO. OF N. Y. AND VALENTIN MANDELSTAM, FRENCH AUTHOR.



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GEORGE EASTMAN, AT THE RIGHT, TAKES HIS OWN MOTION PICTURES OF JOHN PHILIP SOUSA, IN THE GARDENS OF THE EASTMAN ESTATE IN ROCHESTER.